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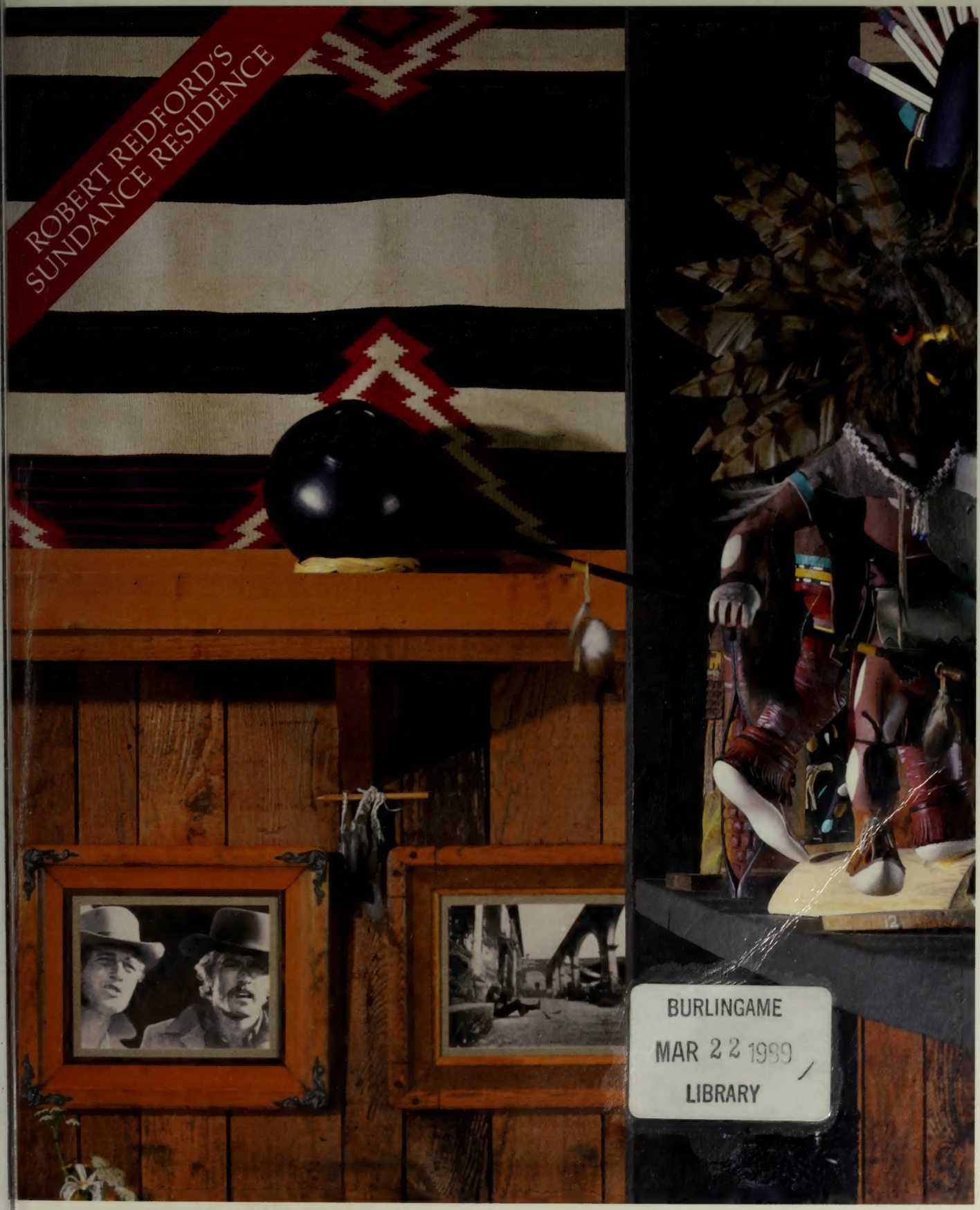
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ARCHITECTURAL DIGEST

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ROBERT REDFORD'S SUNDANCE RESIDENCE



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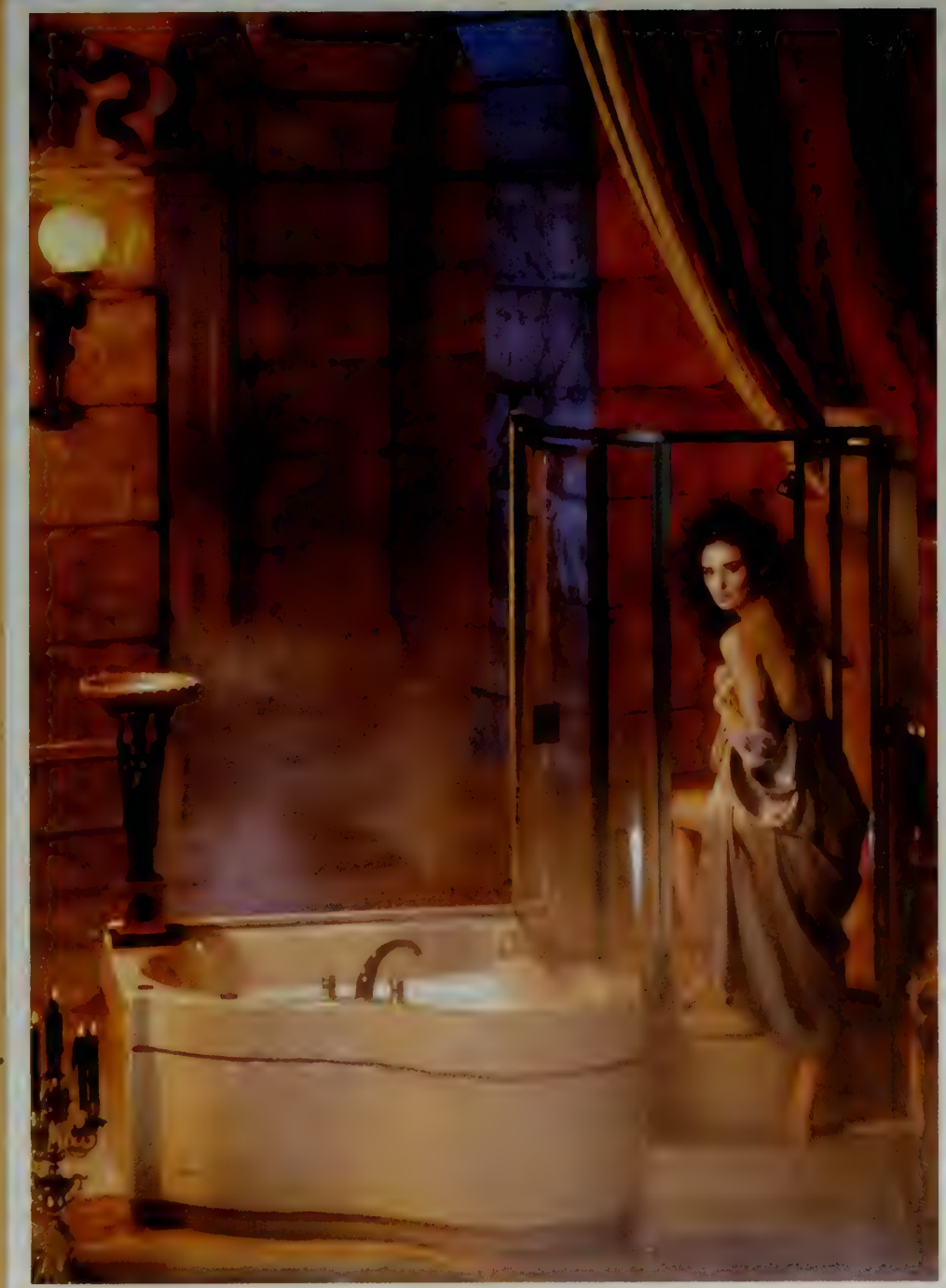
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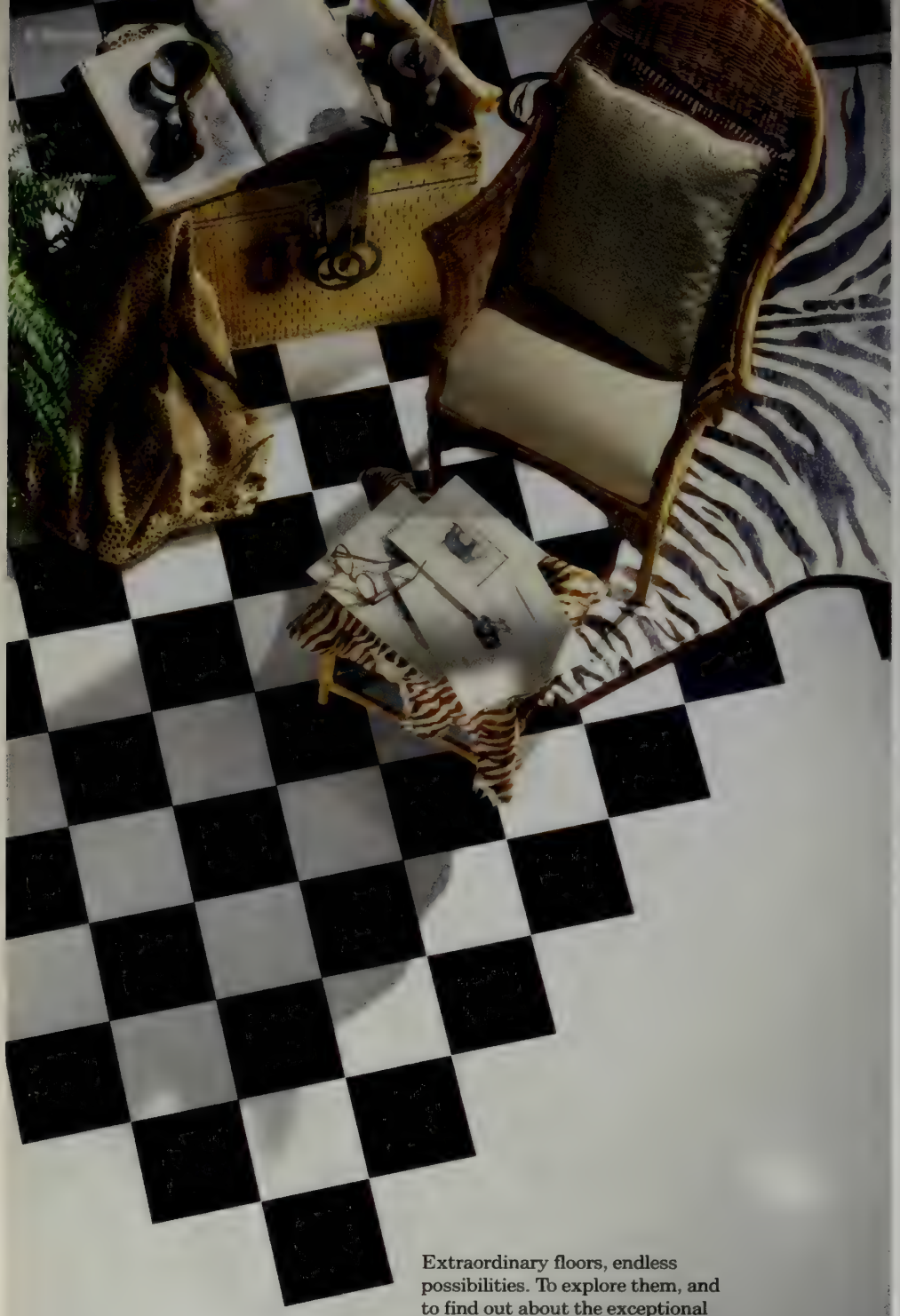
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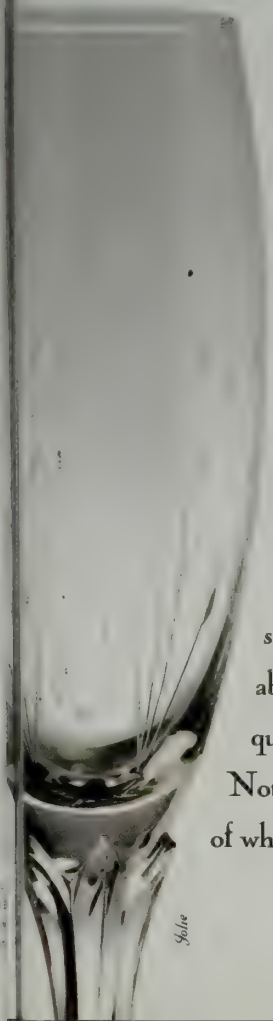
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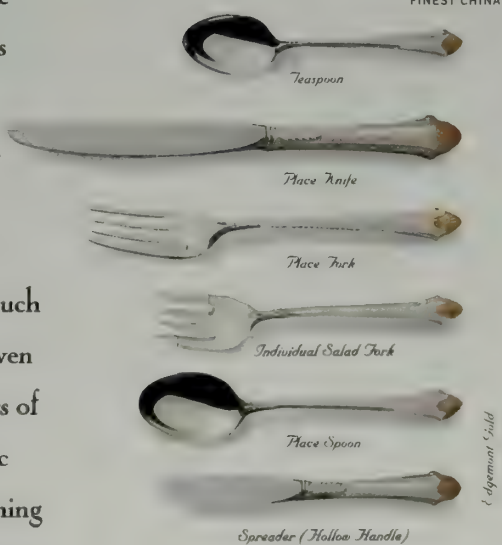


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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

We always delight in articles such as your Val Arnold feature ("Knossos Moderne," December 1988), which revisited a Palm Springs residence he had designed nineteen years ago. Since our collection of your fine magazine dates back to 1964, it's fun to compare the original design (November/December 1971) to the "refreshed" iteration. Although the articles demonstrate that good interior design is timeless, we still wonder . . . how much of the decidedly nicer effect of the current version was due to the amazingly minimal changes, and how much was due to the infinitely better photography?

Mary Eike
David Isaacs
Los Angeles, California

I enjoyed "Art: Children's Books" (December 1988). While rearing five children, I frequented bookstores, many times keeping my purchases for myself after reading them to my children. It seems that the best illustrations and the most imaginative art is done for children's books.

Carolyn L. Cooper
Buxton, North Carolina

I've just read my December 1988 issue. I found Richard Conniff's article on children's books a delight.

Lee Maloney
Rancho Murieta, California

What a unique article "The Allure of Autographs" (December 1988) was. The examples you chose to illustrate were at once antiques and works of art, in the delicate scripts and coloring of the aged papers.

Domenico Calia
Houston, Texas

In December 1988 you featured an article on a Stamford manor house ("Connecticut Variations") written by James Reginato. Considering that the house had been completely gutted and redesigned, and that the interior design was by Jay Spectre, I was disappointed that not more of the house was shown. Perhaps you might consider including sketches of floor plans in your upcoming issues. It makes the pictures and the designers' ideas more understandable.

Steven Feld
Cedar Rapids, Iowa

I especially liked your recent article on Richard Meier's Douglas House (Architecture, December 1988). The photos are outstanding and the text very interesting (congratulations to Paul Goldberger and Tony Soluri!). The openness of the structure, with its many views and its embrace of the natural scenery and light, is impressive. In its own way it reminds me of Frank Lloyd Wright's masterpiece Fallingwater. It touches the same emotional bedrock—near perfection with respect to form and content, décor and function. Bravo.

Tom Gospodnetich
Portland, Oregon

William Craft Brumfield's story about Fyodor Shekhtel (December 1988) was enlightening with regard to the Imperial Russian presence in Art Nouveau. With its Russian Orthodox and European influences, Shekhtel's glasswork rivals that of Tiffany for sheer beauty and imagination. In light of this history, I eagerly await the artistic products of *perestroika*.

J. Holly Kincaid
New York, New York

I have just received my December 1988 issue and was hoping that it would be dedicated to Christmas as in the past. Needless to say, I was very disappointed. How about a little seasonal spirit next year?

Lillian Kimble
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PEOPLE ARE THE ISSUE


JIM McHUGH

Some people are hard to please. In her story on Robert Redford this month (page 162), Judith Thurman writes: "As the brackets of his own career have been painting and directing, one would expect Redford to have a strongly visual imagination. He does, and his exigence is legendary. 'Bob has a terrifying eye,' an assistant complains fondly. 'He notices if you bring a new six-inch cactus into a thousand-square-foot dining room.' " Redford's "terrifying eye" is evident throughout Sundance, and the result is a warm, rustic environment of tremendous creativity. No less visually demanding are artists Eric Fischl and April Gornik, who collaborated with architect Lee Skolnick on a house and studios in eastern Long Island (page 234). As Steven Aronson notes, Fischl's work is known for its "sheer and uninhibited intelligence," and Gornik's canvases are "remarkable for their psychological as well as pictorial dimensions." Obviously, being hard to please has its rewards.

Paige Rense *Editor-in-Chief*


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Sally Sirkin Lewis

Contemporary Southwest

Sally Sirkin Lewis says that in both her interior design business and her private collecting, she acts on instinct. "When my husband and I opened our shop, J. Robert Scott, some years ago, we called in an appraiser to make sure various pieces I'd bought earlier were authentic. 'How did you know they were that good?' the appraiser asked when he confirmed my judgment. I think I realized then that I had some intuition about art." That same intuition guided her in designing her own house in Santa Fe. She confesses she didn't read up on adobe architecture, nor did she worry about putting antiques in a desert setting. "I just hope the result isn't that Southwest kitsch I see around," she says. Although it was her husband who first fell in love with Santa Fe, Lewis herself has grown to appreciate the tranquillity. "It's the only place other than Tuscany or Umbria," she says, "where I don't care about not working." *See page 148.*


HANS NELEMAN

Countess Eugenia de Serigny

Paris on Park

"I started skating when I was seven years old," says Countess Eugenia de Serigny, former figure-skating champion of France. "My mother wanted me to get some fresh air. I was noticed by the French national trainer, and within a few years I was in competition." Though her preference now is for skiing and water sports, the countess still skates with her daughter. "I really do it for her pleasure," she says. "When you've skated professionally, it's not the same." The countess is a passionate traveler who keeps residences in Paris, London and Manhattan. She describes New York, where she spends about two months each year and has an apartment designed by Juan Pablo Molyneux, as "the most electric city in the world—the city I always miss when I'm gone." On her last trip she had an opportunity to rehearse with the Dance Theatre of Harlem. *See page 156.*


PETER VITALE

Juan Pablo Molyneux


JEAN PAGLIUSO

Robert Redford

Architectural Digest Visits: Robert Redford

Multifaceted applies to Robert Redford, as actor, director and environmentalist. It also applies to Sundance, Utah, the base for the Sundance Institute for the Arts and the Institute for Resource Management. In January the fifth season of the Sundance Institute's U.S. Film Festival, considered the premier American showcase for independent filmmakers, drew thirty thousand people. And the IRM is working with the Soviet Academy of Sciences to bring environmental and scientific leaders to Sundance this summer for an unprecedented conference on the global environment. Redford oversees all of this activity from his house at Sundance, which reveals his affinity for the art of native Americans. *See page 162.*

continued on page 20


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The new Rolex Benvenuto Cellini Collection of dress watches was inspired by Renaissance sculptor and goldsmith, Benvenuto Cellini. Handcrafted by the master watchmakers of Rolex, the soft silhouette of the case highlights the warm glow of 18 kt. gold. Three elegant bracelet styles, all handmade, accent the pure, simple lines of the thin case. Two bracelets "Damier" on the left and "Milanese" on the right are wrought from 18 kt. gold. The center watch features a deluxe leather strap. Protecting each Rolex movement is a scratch-resistant synthetic sapphire crystal. In three sizes and a choice of dials, the new Rolex Cellini Collection revives the art of the Renaissance.
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continued from page 16



James Nagle

Equestrian Inspiration

"As you enter, you might see a horse drinking from the trough," says architect James Nagle, characterizing an estate that his firm, Nagle, Hartray & Associates, recently redesigned for a Chicago family. Life there revolves around the animals raised by the owners, but the surroundings are more Devonshire than Dogpatch, given Nagle's admiration for British architect Sir Edwin Lutyens. Other influences were Howard Van Doren Shaw and David Adler, "Chicago architects who produced variations on the English Freestyle early in this century," says Nagle. *See page 172.*



DERRY MOORE

Diane Burn

The Pleasures of Partemi

When designer Diane Burn fell in love with a ruin above Italy's Porto Ercole, she acted on her passion without considering the consequences. "It's on a mountaintop," she says, "and accessible only by miles of dirt road. I ruined five cars getting up there before we were through." Bureaucracy was another hazard. "The government doesn't let you build new things," she explains. "I almost landed in prison when we began building a double set of Tuscan stairs." And the large man-made body of water nearby bears only a coincidental resemblance to a pool. "It's a *vasca per il incendio*—'bath for the fire,' " says Diane Burn. "And it's lived up to its name. Once a helicopter swooped down with a huge barrel and emptied it out to put out a fire somewhere. Don't ever call it a swimming pool!" *See page 178.*



Antonio Blanco
Lenora Blanco



Juan Montoya

Cosmopolitan Mise-en-Scène

In addition to exhibiting and producing Spanish-language films, Antonio and Lenora Blanco's Caracas-based company represents several major American and European studios, acquiring rights to motion pictures to be shown in Central and South America. Their Sherry-Netherland apartment allows them to visit with their associates "on a more social basis," says Lenora Blanco, and when they decided to redesign it, they asked Juan Montoya to create an environment equally suited to work and leisure. The designer feels "like a tailor" to each of his clients. "I sense them—how they dress, how they walk—and I try to translate the structure of the body into the structure of the space, so it becomes an extension of them." *See page 186.*



PETER VITALE

Aline, countess of Romanones

A Reign in Spain

The Spy Wore Red, the 1987 book by Aline, countess of Romanones, in which she tells of her exotic and sometimes dangerous experiences as a spy for the Office of Strategic Services, was only the beginning for its author. Set to be adapted for television, the book chronicles the story of the former model from Pearl River, New York, who, wanting to get involved in the war overseas, was trained as a spy and sent to Madrid at the end of 1943. There, moving in the city's top social circles, she pursued her mission of uncovering Heinrich Himmler's special agent in Madrid. Her next book picks up where *The Spy Wore Red* leaves off, further detailing the adventures of agent 527, code name Tiger. *See page 192.*



STEVEN BROOKE

Ambassador Guilford Dudley, Jr.



STEVEN BROOKE

Jane Dudley

A Republican Heritage in the South

"I still keep steeplechase horses, although I don't ride them anymore," says former ambassador to Denmark Guilford Dudley, Jr., whose Nashville residence is peppered with riding trophies earned over a period of more than twenty-five years. His wife, Jane, has also been involved with steeplechasing: As a member of the board of Tiffany's, she was involved in the design of a trophy for the Royal Chase, Nashville's annual steeplechase benefit for the Save the Children fund. Meanwhile, in Palm Beach, where the Dudleys have a house designed by Addison Mizner, Mr. Dudley is president of the Coconuts, a men's association that holds a year-end gala "reputed to be the best New Year's Eve party in the country." *See page 200.*



Mark Hampton

Minimalism in Miami

For the last ten years, Florida architect Mark Hampton has concentrated on residential and museum projects. He is currently restoring a thirties Spanish Revival structure that will house the art collection of a Florida businessman. "For years," says Hampton, "the building stored the valuables of winter residents during hurricanes and floods." As much as he has enjoyed the project, he says his favorite remains a contemporary residence built thirty-five years ago near Orlando. It garnered awards at the time, and now, Hampton is pleased and somewhat amused to note, it has just won him the regional AIA's "test of time" award. *See page 216.*

continued on page 24



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Lady Mairi Bury

Mount Stewart Vistas

Mount Stewart, Lady Mairi Bury's estate in Northern Ireland, will long be preserved thanks to a special relationship between her family and the National Trust. Before her death in 1959 Lady Mairi's mother, Lady Londonderry, arranged for the National Trust to take over the eighty acres of garden that she had personally been extending. Lady Mairi followed her mother's example by donating James "Athenian" Stuart's famous Neoclassical folly, the Temple of the Winds. The little octagonal building standing on a hill overlooking Strangford Lough has been called the finest Neoclassical building in all of Ireland and was restored for the National Trust. *See page 222.*



DURSTON SAYLOR

Eric Fischl
April Gornik

Portrait of the Artists

Architect Lee Skolnick welcomes his collaborations with such clients as artists Eric Fischl and April Gornik, for whom he recently reworked a 1907 farmhouse in eastern Long Island, adding a studio for each of them. The New York architect works primarily with artists and writers (Fischl and Gornik's interest in his renovation of Susan Rothenberg's house led them to contact Skolnick for their own residence)—clients who, as Skolnick explains, have "their own style." Says Gornik, whose work is part of the Whitney Biennial opening April 26, "Lee was flexible and responsive. We spent hours arguing—about details, not concept—but he was extremely patient, and he turned out to be right all the way down the line." *See page 234.*



DURSTON SAYLOR

Lee Skolnick

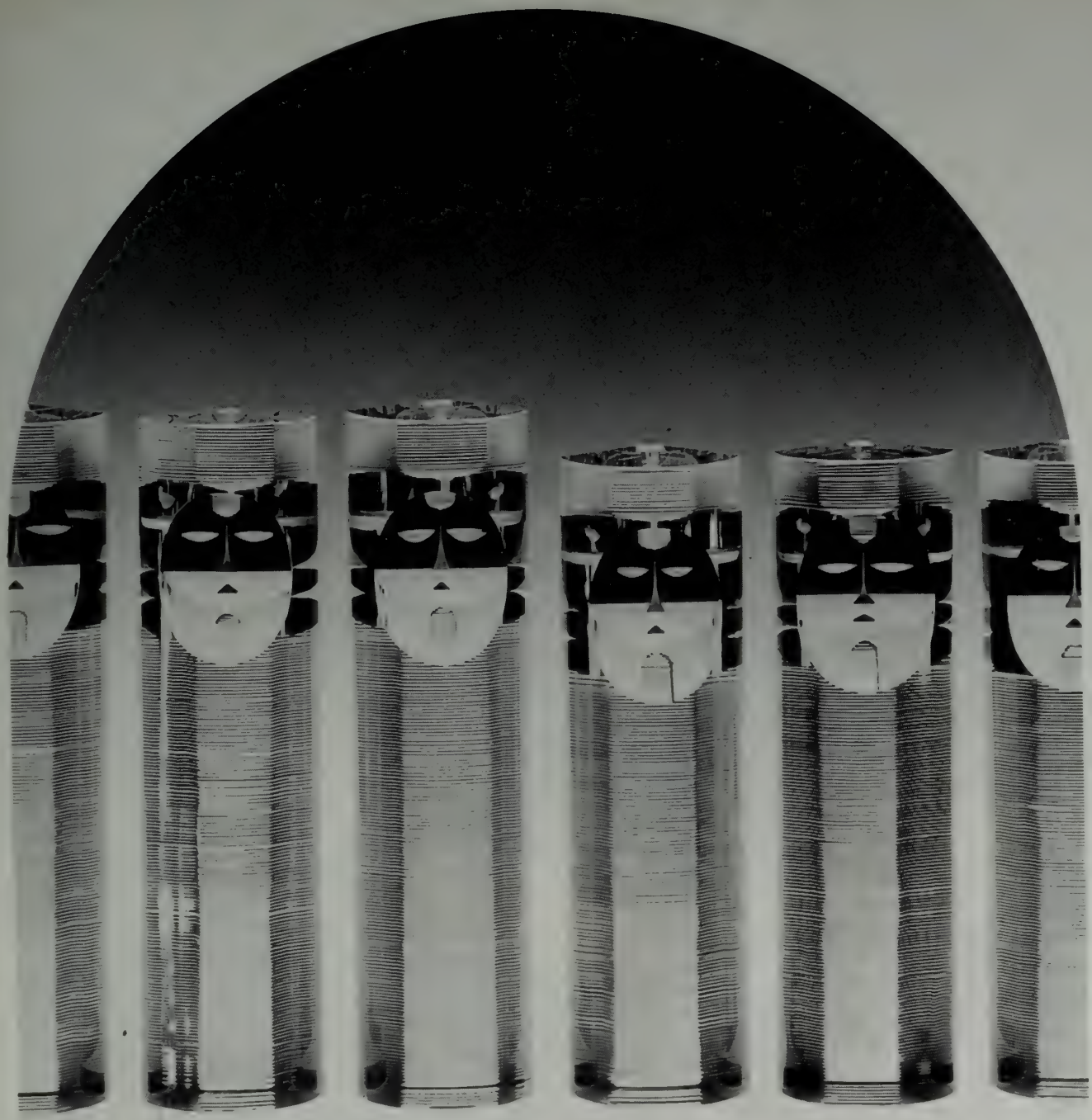


DANIEL H MINASSIAN

Gaston Choron

The Collectors: Neoclassical Aesthetic

Fashion designer Gaston Choron's passion for Neoclassicism dates to his childhood. "I spent a long time looking and studying while I was collecting," he says, "and the most important locations have been Compiègne, Fontainebleau, Malmaison, Paris, the Musée des Arts Décoratifs and the furniture rooms at the Louvre." Clocks, which serve as a leitmotiv, are an important part of his collection. One clock in his study once belonged to Marie Antoinette and was later given to Napoleon as a wedding present from his generals. The Louis XVI– and Empire-style art and antiques in his Wiesbaden apartment are testimonies to history as well as Choron's lifelong passion. *See page 240.*□



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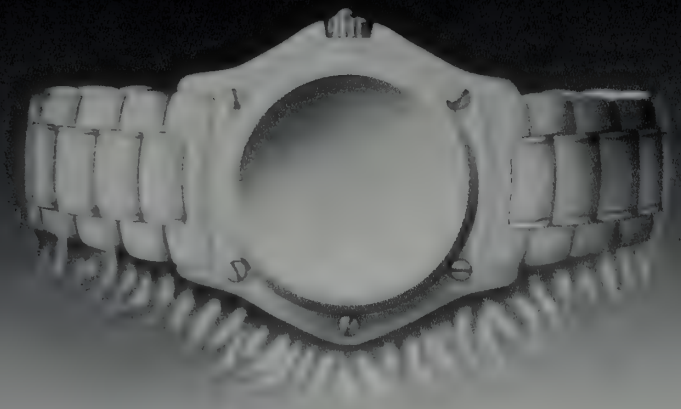
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Pei's Pyramid—New Jewel of the Seine

By Susan Mary Alsop



ALFRED WOLF

I. M. Pei's controversial glass pyramid (below, in a 1984 rendering; above, in its completed form) directs visitors to the Louvre's new entrance and underground spaces—a complex of nearly 670,000 square feet beneath the Cour Napoléon. At night the pyramid functions as a beacon of light in the heart of Paris.



COURTESY I. M. PEI & PARTNERS; PAUL STEVENSON OLES

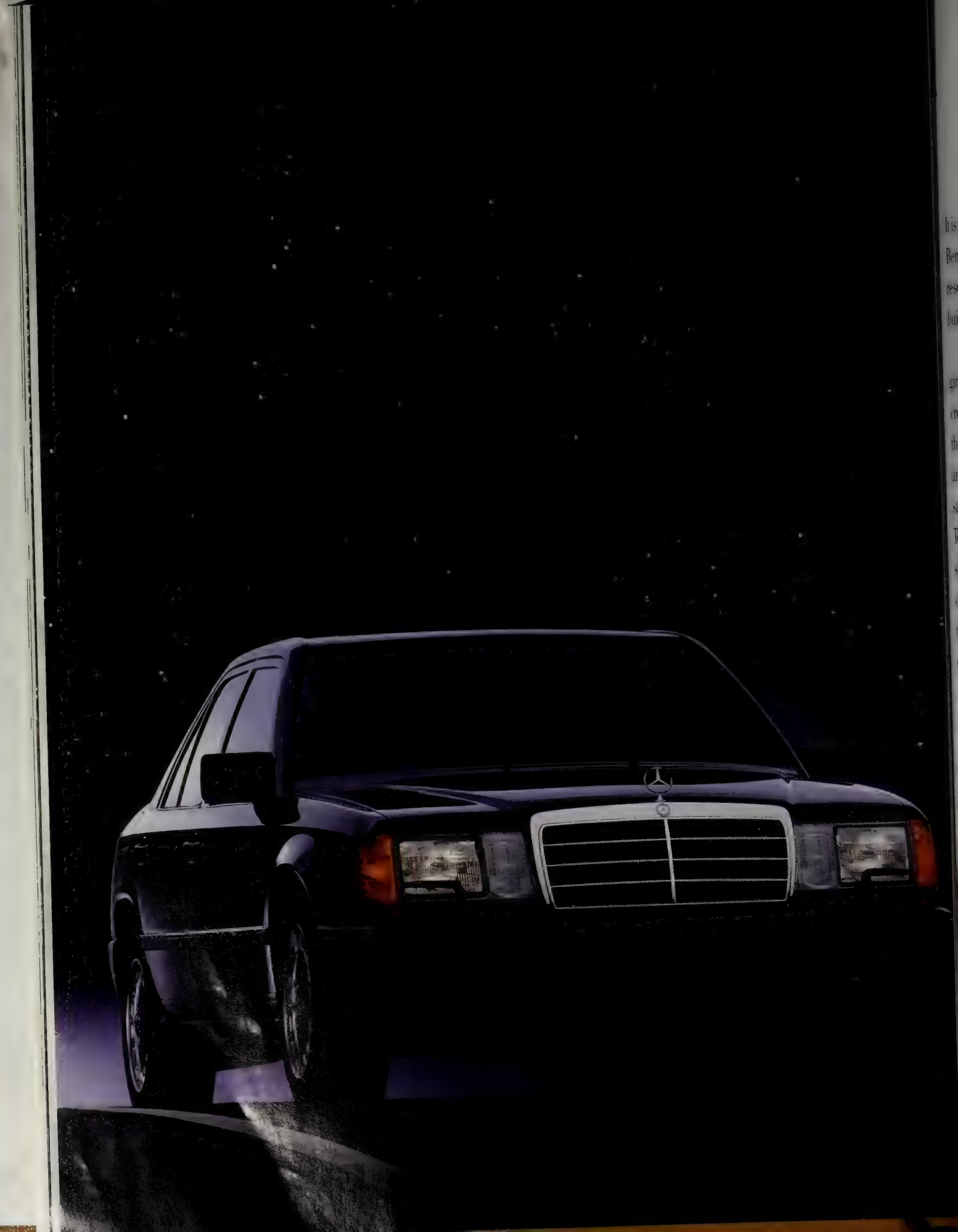
THE FACE OF the French ambassador to the United States, Emmanuel de Margerie, positively sparkles when he talks about the renovation of the Louvre. He certainly knows his subject, for this brilliant diplomat-scholar was the director of French museums just a few years ago, and a perquisite of this high position is an apartment in the Louvre itself. The de Margeries gave many a memorable dinner party there, after which the host would open a door with his passkey, turn a light switch, and there you were in that glorious tunnel, the Grande Galerie, its endless walls hung with hundreds of the most beautiful pictures in the world.

However, the ambassador remembers what a gloomy place the Louvre could be after dusk, when the guards' relentless closing cry (*"On ferme!"*) had evicted the last weary tourist.

"When we lived there," he says, "the Louvre was like some sort of lost island in the Pacific at nighttime. It was totally dead; there was no life in it at all, just one whole square mile of black right in the center of Paris. But now I. M. Pei's pyramid is illuminated—with six hundred or so spotlights—making the whole architecture of the Louvre glow at night. It makes the center of Paris come alive again."

One of the most fascinating elements of the renovation, he

continued on page 32



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Pei's Pyramid—New Jewel of the Seine
continued from page 29


ART RESOURCE


ART RESOURCE

feels, is the corridor/gallery that links Pei's underground structure with the excavated donjon of Philippe Auguste. "That is absolutely fantastic because of the beauty of the donjon, which will now be accessible to visitors. The rough stone ramparts will be dramatically lighted. And from what I understand, President Mitterrand would like a meeting of the world industrial summit in July to take place under the pyramid, in one of the new conference rooms near the excavations. Such a meeting would span eight centuries of history."

It would have surprised King Philippe Auguste—who built his fortified tower and donjon near the Seine in 1190 at what he considered the feeblest point in the defense of Paris—to learn that in 1989 world leaders might be sitting there discussing industry, for he himself used the grim tower only for the safekeeping of his treasure, his arsenal and his archives. It was one hundred and fifty years before a king was to transform the Louvre into a habitable palace. This ruler was Charles V, known as Charles the Wise because of his famous library. He dared to pierce windows in the stone walls, to paint the tiled roofs of the towers bright blue and to use crystal and gold goblets on the long tables where knights and ladies dined on returning from riding through the flower-filled fields of the Left Bank.

ABOVE LEFT: François I began a complete reconstruction of the Louvre in 1546. ABOVE RIGHT: Under Louis XIV the court moved to Versailles and the Louvre became an artists' residence. BELOW: Hubert Robert's *Vue de la Grande Galerie du Louvre*, 1796, painted just after the formation of the national museum.


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This romantic medieval Louvre seemed so old-fashioned to modern-minded François I that he tore it down in 1527, saying he wanted "a palace more suited to the taste of the time." The time was the early Renaissance, and this scholar-prince brought back from Italy the works of his favorite Italian painters. He especially fancied Titian, Raphael and Leonardo da Vinci; in fact, he liked Leonardo so much that he persuaded the artist to come to France. Thus began the splendid royal collection, added to by successive monarchs, which is one of the great glories of France.

For his new Louvre, François employed the architect Pierre Lescot and the sculptor Jean Goujon, and those two men of genius built what is by far the loveliest part of the palace today, on the foundations of the ancient fortress. After the death of François, the work was continued by

continued on page 38

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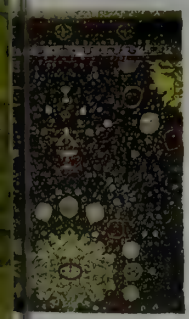
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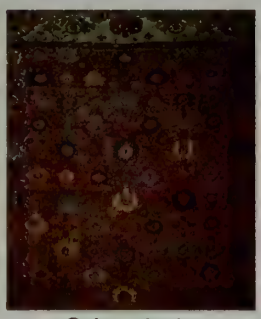
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Pei's Pyramid—New Jewel of the Seine
continued from page 32

his son Henri II, who ordered Lescot and Goujon to see that prominently carved on the façade were three important initials: *H* for Henri, interlaced with *C* for his queen, Catherine de Médicis, and *D* for his mistress, Diane de Poitiers.

It was Catherine de Médicis who began building what would become the Grande Galerie, and as queen mother she gave a magnificent ball for her new daughter-in-law, Mary, Queen of Scots, on the occasion of the marriage of that ill-fated girl to François II. The bitter Wars of Religion a few years later are a dark era in the history of the Louvre, when Catherine's second son, mad Charles IX, leaned out a window firing his harquebus at the fleeing Huguenots.

Fortunately, Charles's cousin was spared in the massacre and, as Henri IV, became perhaps the most attractive of all French kings. In his reign and those of his successors, Louis XIII and Louis XIV, life at the Louvre was intense. The buildings were nobly expanded by the best architects of the time, and the collections of art doubled and tripled. Courtiers danced away the nights or watched performances of Molière's troupe, called the King's Players. (It had been François I who first said that to keep courtiers happy you had to entertain them well at least twice a week.)

The curtain fell in 1682 when an older, more solemn Louis XIV abandoned Paris for Versailles. In the eighteenth century the palace apartments were let to tenants. Artists and their families settled there, and some of the most celebrated painters of the time took up residence in a pleasant, bohemian sort of way. (We read that Mme Chardin, wife of the great painter, was responsible for keeping the Grande Galerie clean.) Toward the end of the century there was a real movement, as Louis XVI had wanted, to form a national museum.

It was Napoleon who carried out the scheme, making the Louvre the richest museum in Europe with the addition of the trophies he had gathered in the course of his conquests. Most of these works were later returned to the original owners, much to the annoyance of Parisian society. It was said in the fashionable salons that the duke of Wellington himself spent his nights unhooking pictures from the walls of the Louvre.

Napoleon added a wing to the palace, but it was later in the nineteenth century, under Napoleon III, that the massive structure was vastly transformed. "What we formerly saw when we entered the Louvre," explains Emmanuel de Margerie, "was nineteenth-century architecture, by and large. I think what Pei has done is absolutely remarkable in that he has totally changed—and it had to be changed—the functioning of the Louvre, more than doubling the museum spaces. And he did it without touching the architecture, by going underground. It was an almost impossible task, establishing restaurants, laboratories and so on in a structure you couldn't touch."

It was just under two hundred years ago that Napoleon decided to place a pyramid in the courtyard of the Louvre; the designs for it still exist. I. M. Pei has succeeded the many gifted men who have transformed the great building over the years, and his keen sense of history makes him fully aware of the responsibility.

"In undertaking the commission," Pei says, "I had to decide whether this was the point in time when a major break with French classicism was possible. If I hadn't felt that I could resolve the problem of taking the Louvre into the twenty-first century by enhancing what was already there, rather than by making a separate statement, I would have said no to the project. What I wanted was a partnership, not a battle. And I was searching for a French solution. Only they can judge whether I have succeeded," he adds with a laugh, "but the pyramid certainly isn't American, nor is it Chinese." It now seems, indeed, as classically French as Philippe Auguste's stone fortress. □

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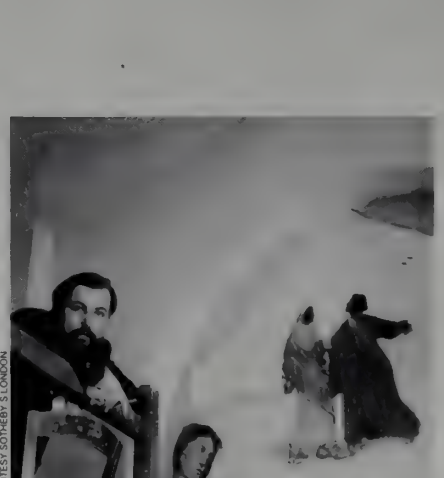


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A Legacy of Fantasy and Grace

By Dale Harris

DURING THE 1930s Paris dominated the taste of the world, whether in painting, the decorative arts, interior design or haute couture. The major achievers of the time—Matisse, Colette, Le Corbusier, Jean Renoir—transcend any simple period designation. But the secondary achievers, those who devoted themselves to less rigorous artistic pursuits—essentially the promotion of elegance, wit and fancy—have largely been forgotten. Yet it was the latter who gave the period its distinctive character, its atmosphere of impudence suffused with melancholy. Among the coterie who enlivened their age with flights of imagination, Christian Bérard—easel painter, illustrator of books and magazines, fashion artist, decorative artist, designer of plays, ballets and films—is perhaps the most deserving of remembrance and rediscovery.



CECIL BEATON/COURTESY SOTHEBY'S LONDON

Unfortunately, most of his works have proved evanescent. So much of Bérard's talent was devoted to the creation of momentary delight—designs for exotic balls, stage productions, the covers of fashion magazines—that it tends to survive only in photographs or in memory. Even the paintings by this pupil of Vuillard are hard to find. Neither of the two oils owned by New York's Museum of Modern Art

Christian Bérard—Bébé to his friends, for his resemblance, said one, to "a large, clumsy infant"—was for two decades at the center of several intersecting worlds of Parisian art, including fashion, theater, film and ballet. The eccentric Bérard (above, in 1944) seldom bathed, was addicted to opium and yet despite his excesses produced designs of an almost supernatural elegance and lightness.

As a young man, Bérard studied painting under Vuillard, then began his more worldly career by designing the set for Cocteau's *La Voix Humaine* in 1930. Fashion illustration soon followed; he numbered among his friends Chanel and Dior. RIGHT: An undated fashion sketch; Bérard died in 1949 at age 46. BELOW: For Cocteau's Paris apartment, Bérard painted the mural *Oedipe et le Sphinx* in 1932.



CHRISTIAN LARRIEU



CHRISTIAN LARRIEU/COLLECTION BORIS KOCHNO

continued on page 46

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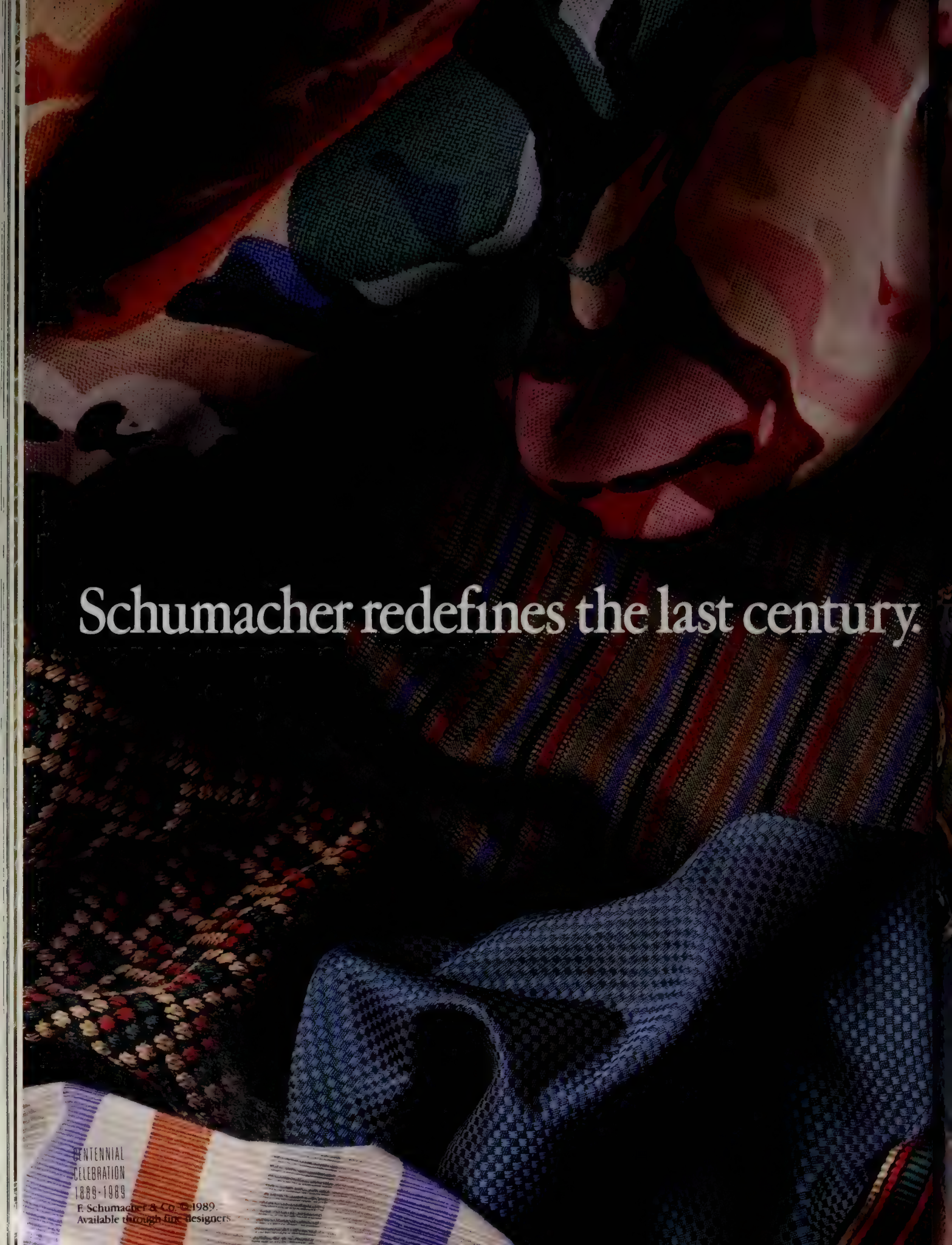
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A Legacy of Fantasy and Grace
continued from page 42

is currently on view, not even the celebrated image of Jean Cocteau as a pensive red-robed clown. The same goes for all eleven of the canvases owned by Houston's Menil Collection, including a hauntingly enigmatic portrait from 1931 of the thirteen-year-old dancer Tamara Toumanova, with whom Balanchine fell hopelessly in love. Few of Bérard's pieces hang in public collections, even in France, though the National Portrait Gallery in London has on permanent display a striking oil of photographer-designer Cecil Beaton that reveals him as at once a glamorous public personality and a reflective private man.

To his contemporaries Bérard was not so much a painter as an arbiter of taste. Couturiers (above all, Dior) and interior designers sought his approval; fashionable women fought over his advice. For the Country Ball given by Baron Nicolas de Gunzburg and Elsa Maxwell in 1931, he draped satin over the façade of a pavilion in the Bois de Boulogne and filled the grounds with huge papier-mâché animals. For Count Etienne de Beaumont's Famous Paintings Ball of 1935, he placed the guests in enchanted enclosures on which he sketched dreamlike, flower-bedecked figures. For both Chanel and her arch-rival, Schiaparelli, he designed jewelry; for decorator Jean-Michel Frank, carpets and screens, the latter often painted with graceful melancholy youths. To enliven the severe decorative schemes in the houses of Marie-Blanche de Polignac and Elsa Schiaparelli, he painted vivid panels.

A landmark in the history of French cinema, Cocteau's 1946 retelling of *Beauty and the Beast* was visually conceived—down to the Beast's maquillage—by Bérard. Its dark, dreamlike atmosphere is captured here in a sketch for an interior. Cocteau, who collaborated with Bérard often, called him simply "my right hand."



CHRISTIAN L. ARIEU PRIVATE COLLECTION

He designed silk squares, tapestries, fabrics, whole interiors—all evincing the highly original color sense that led him to juxtapose reds with yellows, oranges with violets, greens with browns and pinks. To decorate the interiors of the Institut Guerlain on the Champs-Elysées, he used bright yellow velvet offset with black, white and gray ribbons.

Everything that Bérard touched he imbued with a combination of daring and refinement that is the essence of chic. What's strange is that the man whom Cecil Beaton called "the quintessence of French taste and elegance" should, in person, have been so utterly different from his creations. Though born into the affluent bourgeoisie—his father was architect-in-chief for the city of Paris and his mother's family had owned a chain of fashionable funeral parlors—he was by instinct a bohemian. A confirmed opium addict, physically dirty (when he got around to bathing, he did so, it's reported, in cologne), unkempt, perennially covered in cigarette ash, pastel dust and paint, he looked, as the poet Elsa Triolet said, "like a triumphant but retiring tramp." Yet his lovability—he was known to everyone as Bébé—and his careless genius made him the darling of the haut monde.

It's obviously no accident that this master illusionist should have designed so many fashion-magazine covers—above all, the one for the crucial issue of *Vogue* that celebrated the Liberation in 1945 by attesting to the undiminished strength of French creativity. In the same fateful year Bérard took charge of the Théâtre de la Mode in Paris, a collection of doll-size figurines displayed in miniature theatrical settings and dressed in the latest examples of haute couture, an imaginative gesture designed to reassure the world that the French fashion industry had survived the war with its traditions intact.

Bérard's transfigurational genius made him arguably the most notable stage and movie designer of his time. His ballet sets and costumes remain among the irreplaceable memories of the epoch. For Massine's *Symphonie Fantastique* he conceived a blood-red ballroom with a black velvet sky visible through two tiers of windows; for Balanchine's *Cotillon*, candy-colored dresses, realized from his quick sketches with incomparable elegance by Karinska and Lidvall; for Lichine's

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PATEK PHILIPPE

150 Years of the Watchmaker's Art

By Charlotte Aillaud



IVAN NEMEC



"OUR CLIENTS PUT SO MUCH trust in our watches that they've been known to order them on the strength of a simple description." The Swiss watchmaking firm Patek Philippe celebrates its one-hundred-and-fiftieth anniversary this year. In the managing director's office, a quiet haven of hushed luxury overlooking Lake Geneva, Philippe Stern reflects on the company's illustrious past and present.

M. Stern's grandfather, Charles, became co-owner of the company not long after Stern Frères, exclusive furnishers of dials to Patek Philippe, bought out an heir of the original owners in the aftermath of the 1929 stock market crash. "My grandfather gave the business a new lease on life, but after the Second World War it was a matter of virtually recreating it. Fortunately my father, Henri Stern, who's still the company president, set up a network of distribution outlets in the United States that has remained loyal to us.



PHOTOGRAPH COURTESY PATEK PHILIPPE & CIE.

"It must be said that our consistency has paid off," continues M. Stern. "There are almost no watchmakers in

ABOVE LEFT: Henri Stern and his son, Philippe, are second and third generations of the family that has owned and managed Patek Philippe & Co., the renowned Swiss watchmakers. ABOVE: An 1854 engraving shows the firm's headquarters overlooking Lake Geneva. LEFT: Intricate inner mechanisms attest to the complexity of one of the most complicated watches in the world, once owned by James Ward Packard.

continued on page 58



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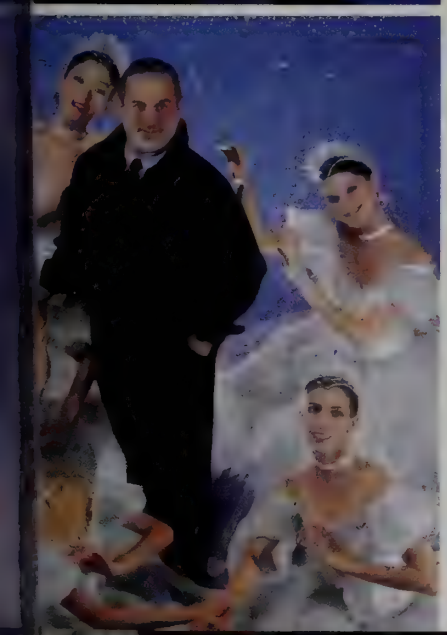






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(Top Left) Tina LeBlanc and Glenn Edgerton in Robert Joffrey's *REMEMBRANCES*. (Top Center) Leslie Carothers and Ashley Wheater in Frederick Ashton's *THE DREAM*. (Top Right) Jerel Hilding in Eugene Loring's *BILLY THE KID*. (Bottom Right) Robert Joffrey, Founder of The Joffrey Ballet, and (clockwise from left) Deborah Dawn, Julie Janus, Victoria Pasquale, Elizabeth Parkinson and Kim Sagami in The Joffrey's new *NUTCRACKER*. (Bottom Center) Edward Stierle in Gerald Arpino's *THE CLOWNS*. Photos by Herbert Migdoll.

150 Years of the Watchmaker's Art
continued from page 54





Geneva anymore; they've all gone into some kind of diversification. We continue to be unique, probably because we knew how to say no."

The firm's founder was a soldier before he took on watchmaking. Antoni Norbert Patek de Prawdzic, a nineteen-year-old cavalryman in the Polish army, was decorated in 1831 for his role in the November revolution, Poland's uprising against Russia. After Poland's defeat he fled to France by way of the Bavarian town of Bamberg, where he helped organize refugee groups. In recognition of his courage and continued services rendered to refugees as an active Catholic, toward the end of his life he was awarded the title of count by Pope Pius IX.

It was in the flourishing and cosmopolitan city of Geneva that this soldier/aristocrat found his true vocation. Combing Geneva's foremost watchmakers for movements, he enclosed them in magnificent cases. Inspired by his success, he changed his name to Antoine Norbert de Patek and joined forces with a watchmaker named Franciszek Czapek to launch the firm of Patek, Czapek & Co. on May 1, 1839. A tiny enterprise with a half dozen employees, it nevertheless began turning out almost two hundred watches a year of superb quality.

The firm's rise to prominence took on new momentum in 1844 thanks to an encounter between two equally gifted, equally demanding personalities. On a visit to Paris, where he exhibited his products, M. de Patek met an experimenter of the modern system for winding pocket watches, Jean Adrien Philippe. M. Philippe, the son of a



ABOVE LEFT: A sketch details the delicate tracery that was created for the finished mantel clock, decorated in a seventeenth-century Florentine style. ABOVE: A watch sold in 1895 is paired with a gold chatelaine exhibiting a 1768 Russian coin and an enameled medallion with a Russian coat of arms. LEFT: Chased gold and colored enamel ornament a circa 1927 elaborately embellished watchcase.

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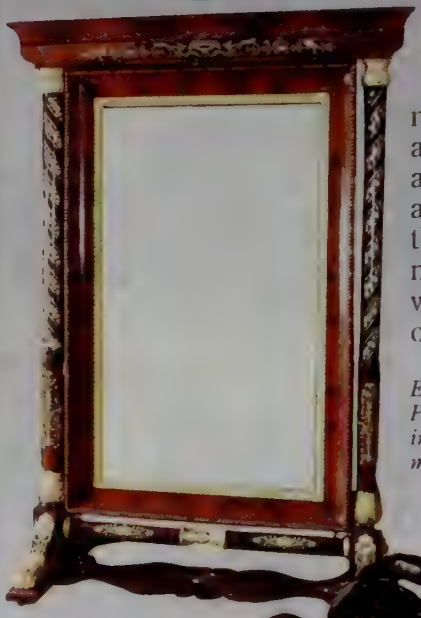
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150 Years of the Watchmaker's Art
continued from page 58

watchmaker, had left home at eighteen to broaden his professional horizons. After a brief stay in London he made his way back to France to found his own business.

It prospered, but his innovative talents took on their true dimension only after he began his collaboration with M. de Patek. He made such a strong impression that he was hired immediately as his technical director. When the contract that tied M. de Patek to M. Czapek expired a year later, Patek & Co. was born, made up of M. de Patek, M. Philippe and Vincent Gostkowski, a lawyer. Adrien Philippe's fund of invention and technological refinement enabled the firm to emerge victorious from the industrial upheavals of the late nineteenth century.

In 1863 M. Philippe published his most important work, *Watches Without Keys, Self-winding and Self-regulating Without Keys,* in Paris and Geneva. He also drew up detailed plans for a "complicated movement" in response to demands from collectors, among whom there existed a kind of overbidding for perfection. The wonderful impression of holding the world and its mysteries in the hollow of the hand inspired several generations of collectors to call on Patek Philippe to fulfill their dreams with consummate precision.

Paradoxically, one of the most elaborate of these dreams was realized years after M. Philippe's death. One of thirteen watches ordered from Patek Philippe by James Ward Packard, designer of the Packard automobile, had had an alarm that played the "Berceuse" from Benjamin Louis Paul Godard's opera *Jocelyn.* It was one of his mother's favorite arias. But when Packard bought what was then the most complicated watch in his collection (paying 12,815 Swiss francs for the privilege in 1927)—whose functions were regulated according to the latitude and longitude of Packard's home, Warren, Ohio—another rich American, Henry Graves, Jr., ordered an even more elaborate timepiece, a masterpiece of intricacy that took Patek Philippe's craftsmen five years to produce.

They had to delve deeply into engineering and astronomy, but the watch they came up with has never been equaled. Containing nine hundred parts, it is a technical challenge of dizzying and poetic complexity. Its functions indicate, among other things, the phases of the moon, sunrise and sunset, the position of the stars in the northern sky above New York, and sidereal time.

But in 1844 the Graves watch lay far in the future, a culmination of the tradition introduced by Adrien Philippe, who began to turn out ever more astonishing movements. In 1851 Queen Victoria came under their spell when she visited the Crystal Palace at the World Exhibition in Hyde Park. She ordered a brooch watch in a gold case. Her example of owning a Patek Philippe watch was followed by the queens of Portugal and Spain, the empress of Austria and eventually by much of the *Almanach de Gotha*—as well as Charlotte Brontë and Marie Curie.

continued on page 62



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150 Years of the Watchmaker's Art
continued from page 60

Miniature-painting filled watchcases with portraits, landscapes and coats of arms. With infallible artistry, Patek Philippe craftsmen could execute portraits of the king and queen of Serbia, reproduce paintings or emblazon the coat of arms of Russia's noble family, the Dolgoroukys.

Meanwhile, M. de Patek traveled. His keen artistic leanings, coupled with an equally sharp business sense and a lively intuition, led him to proclaim the merits of Patek Philippe throughout the world in places as far-flung as St. Petersburg and New York.

Picturesquely detailed letters recounted the vicissitudes of his wanderings to his associates at home in Geneva. He was once robbed of everything made of gold while he was a guest at a hotel in New York. And as he made his way down to New Orleans on the *Alabama*, fire broke out on board, the ship later ran aground, and it was three days before "a small boat came to help us." More to the point was his observation that "the Americans are crying out for watches that are not too expensive but which will allow them to calculate the speed of their horses down to the last quarter second."

No matter how many blizzards or stormy crossings he faced, M. de Patek continued to prospect new territory in order to propagate the name Patek Philippe. "My friends," he wrote during one journey, "the tribulations of the voyage are beginning to show. When can we make watches advantageously enough to be able to wait for buyers at home rather than roam the world at great cost to finances and health?" Count de Patek died in 1877 without fully achieving his aims, but left as his legacy the fruits of his adventurous travels.

Count de Patek was succeeded by Adrien Philippe's son-in-law, Joseph Antoine Bénassy-Philippe. Then in 1894 Adrien, who had never completely recovered from the shock of his wife's sudden death, died. At the turn of the century a major reorganization transformed the firm into a corporation: Ancienne Manufacture d'Horlogerie Patek Philippe & Cie, S.A. (Old Watchmaking Factory Patek Philippe and Company).

The "old factory" that serves as headquarters for Patek Philippe today was built in 1890–91; a fifth story was added in 1907. High up, a proud yet modest inscription can still be read: "Ancienne Manufacture d'Horlogerie."

The old factory's overall conception was sufficiently advanced, however, that no new construction was needed until 1957, when a new factory went up on the banks of the Rhône to house the facilities for watchmaking. In the old factory, the salesroom, though modernized, nonetheless preserves the elegance of Cordovan leather panels set in dark wood frames. The conference room in which Philippe Stern and his collaborators meet every morning houses two hundred watches, each a museum piece.

Observes M. Stern, "We've been helped by a reawakened interest in craftsmanship. We occupy the final bas-

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150 Years of the Watchmaker's Art
continued from page 62

tion of a watchmaking tradition that calls for concentrated human know-how combined with a one-hundred-and-fifty-year-old tradition of producing only the best.

"The enterprise is basically a family firm with just two stockholders, my father and myself," says M. Stern. "But it could be said that we have a family clientele, too. Our watches are handed down from father to son; they're neither fashion items nor status symbols. Our clients are more likely to be the kind who pull down their cuffs to hide their watches.

"Because of our standards, we can't make more than twelve thousand watches a year. A single watch demands nine months' work and six hundred hours of checking. But we will always find twelve thousand people who want the perfect object.

"It's going to be very difficult for us when we have to replace our specialists in enameling and engraving," M. Stern continues. "There are no more miniaturists, and we turn out only four such decorated pieces a year. But in response to the quartz invasion, Patek Philippe engineers have come up with one of the thinnest quartz movements in existence. Its perfection rivals our own traditional mechanical movements." From challenge to challenge, the determination to remain the best fires Patek Philippe's artisans, among the few who still practice Geneva's traditional crafts: industrial design, clock making, silver working, chain making, engraving and jewelry making.

On the occasion of Patek Philippe's one-hundred-and-fiftieth anniversary in May, the firm will sponsor an exhibition at Geneva's Musée de l'Horlogerie that includes four hundred models, watches owned and admired by some of the world's most celebrated figures. Indeed, even Albert Einstein wore a Patek Philippe watch. Faced with the infinite precision and complexity of its works, he was undoubtedly alive to the victory they represent over the irresistible and mysterious force of time. □

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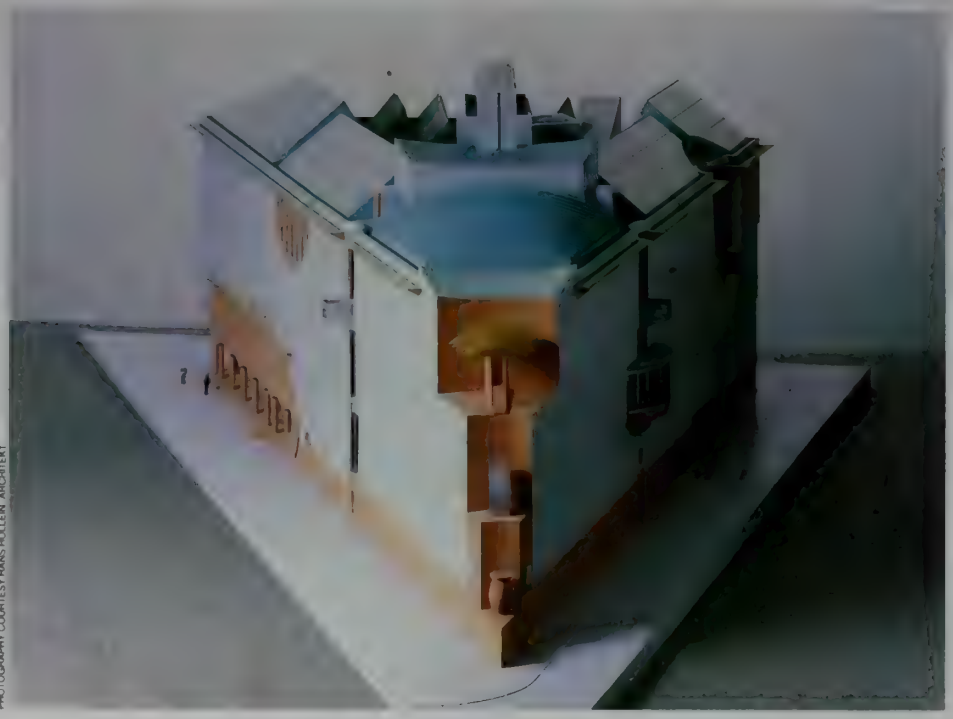
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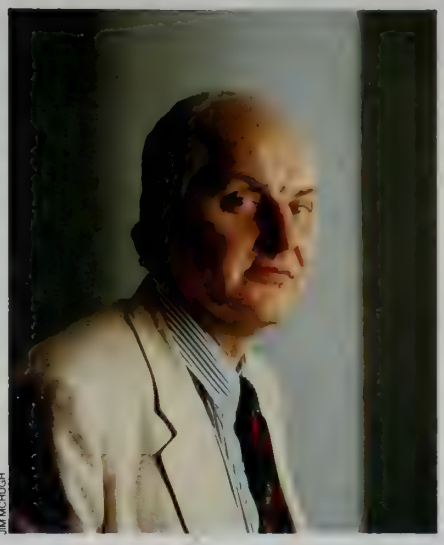
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MODERNISM, POST-MODERNISM AND BEYOND, WITH HANS HOLLEIN AND CHARLES JENCKS



JIM MCHUGH



JIM MCHUGH

Pritzker Prize–winning Viennese architect Hans Hollein recently spoke with Charles Jencks, the London- and Los Angeles–based architect and critic, about his work—its sources, its audience and its style.

CJ: I remember when we met in 1966 in Urbino at a conference of Team X.

HH: We were sitting in the back row.

CJ: It was Hollein, Kisho Kurokawa and me as the three young Turks. In a funny way, when I look back at that period when modern architecture was changing, you and Kurokawa and I were questioning the Team X people who had themselves just questioned the previous generation —Le Corbusier, Gropius, Mies and so forth. I wonder, in which generation do you see yourself? As part of Kurokawa or part of a younger generation? How do you mark yourself?

HH: Until now I didn't have this problem of pigeonholing myself. According to age, I'm the same generation as Kurokawa, Arata Isozaki, Richard Meier and Michael Graves, all born around 1934.

Hans Hollein (above left) studied architecture in his native Vienna and did graduate work at the Illinois Institute of Technology, Chicago, and the University of California, Berkeley. Architectural critic and architect Charles Jencks (above right) is the author of *Architecture Today*. TOP: Hollein won the competition for the Museum of Modern Art, Frankfurt, in 1982–83. His model shows the triangular shape of the building with his "flying pediment" motif ornamenting one corner (foreground).

CJ: But it seems to me there's more change and variety in your work than in Meier's, and maybe you are more like Kurokawa in the sense that you have four or five different modes. Do you see yourself as continuing the modern movement or as in some kind of dialectical relationship to it, or as a critic of it?

HH: I see myself more in terms of change. I mean, it was never a real concern of mine to continue the modern movement or to uphold its dog-

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mas. I think there are very valid achievements of the modern movement that should continue to advance and parts of the modern movement that we should just forget about. I want to go in a different direction.

CJ: I'm fascinated by Otto Wagner's book on modern architecture. In the 1870s and 1880s preceding that book, the word *modern* was used in literature, painting, psychology and other fields to describe a new sensibility rather than a new technology. The word *modern*, which was very fashionable from 1870 to 1894, when Otto Wagner used it, meant something much more like Art Nouveau, much more handcrafted, more to do with a total work of art. And it seems to me that you have moved from that tradition and modernism to become a hybrid like Wagner.

HH: Possibly, but not intentionally.

CJ: When you scratch a Viennese, you always get a mixture.

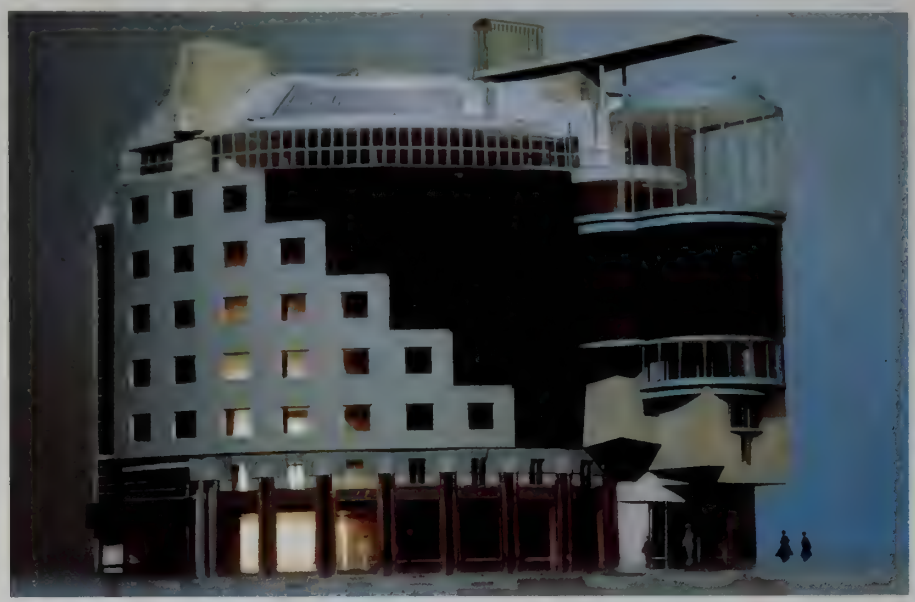
HH: I would say that this is a cliché. Architectural historians talking about Viennese architects have to find direct links between a contemporary architect and Otto Wagner, and Loos and Hoffmann. Of course there are certain links. You can't avoid it. Living in the city you are always confronted with the past. However, when you look further, you find that the general knowledge about Otto Wagner was not that great.

CJ: Okay, then forget the direct line of descent. But you *do* care about art, furnishings, interiors and being responsible for all of that.

HH: Sure. But I think it was the period—the tendency was going on in certain areas and not in others. It was there in Austria and Italy, but not in Germany and England. Of course, I'm not talking about the turn of the century but during my lifetime.

CJ: Why do you think it went on in those cultures and not in others?

HH: Because they had a more clear





BELOW: Hollein's model for a multiuse project called Haas-Haus. The building, scheduled to open in 1989, is prominently located at Stephansplatz in Vienna. Jencks refers to the cantilevered roof at the upper right as Hollein's modernist "diving board" element. BOTTOM: A colored drawing shows a combined couch/chair from a series Hollein designed in 1985. Titled *Berggasse 19*, it is more commonly referred to as Sigmund Freud's couch/chair.

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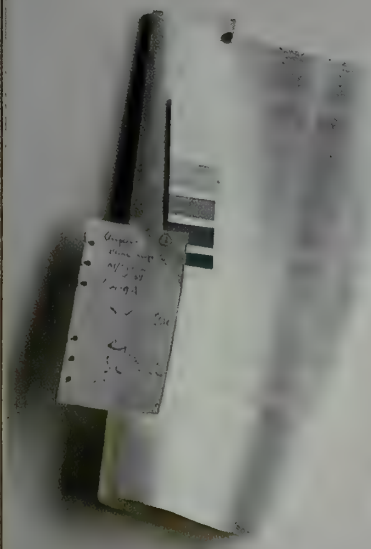
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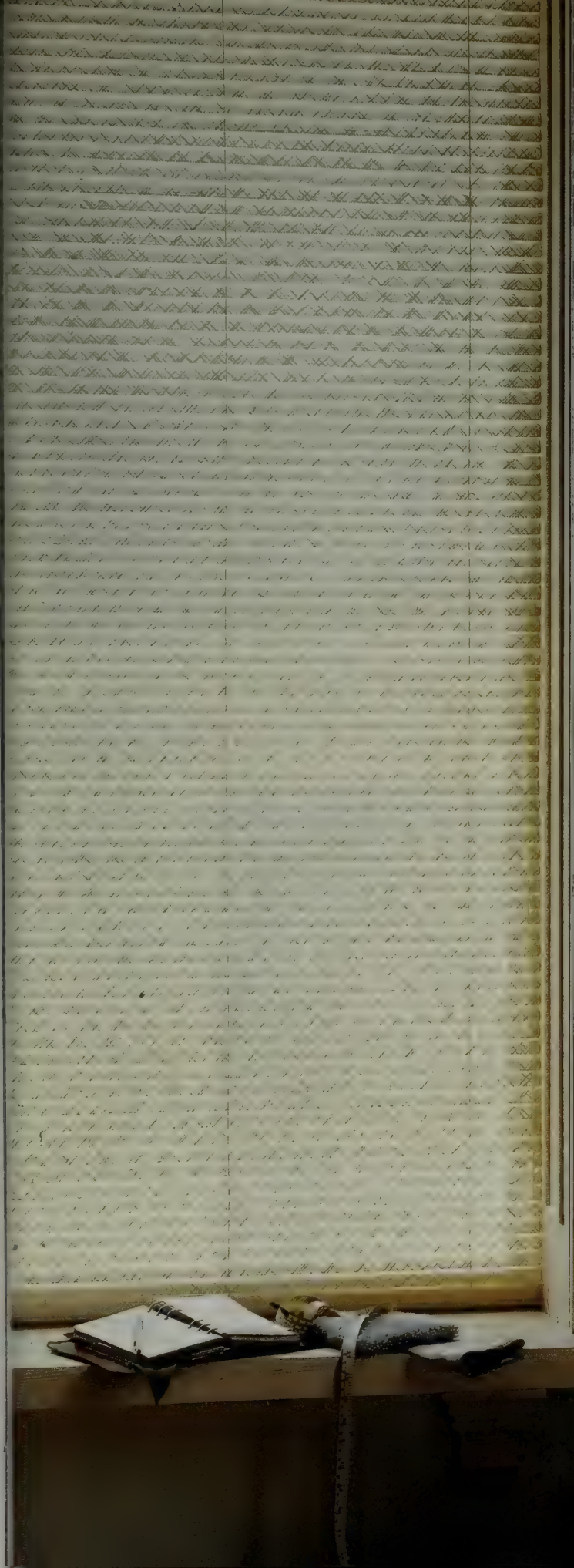
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understanding of the close relationship between exterior architecture and interiors, which for American architects was anathema. I remember the first lectures I gave in the United States. Richard Meier said, "Hans, don't show interiors in your lectures. It's not appropriate for an architect to show furniture and interiors." And now, what does Richard Meier do? He designs them.

CJ: Twenty years ago American architects were not trained in interior design, and they still aren't today.

HH: Well, we were not trained in Austria either. We just did it. It's the same in Italy—all the good designers are trained as architects. In the universities, they never had training in design or industrial design.

CJ: I think it's a real mistake, because the wrong kind of attitudes are inculcated and certain kinds of skills aren't. For instance, architects are almost incapable of using fabric in a creative way. There are very few exceptions—Stern, Graves and you have used fabric. But the high-tech architects are constitutionally incapable of it, and most architects just create reverberant, empty spaces because of their inability or lack of interest in handling soft furnishings. So I would bring out the kind of uniqueness of the tradition that you and some Austrians and Italians are in. There must be a tradition of patronage. You have to have patrons who are willing to give you control.

HH: It's part of the interest of the architect to get control. I don't think that patrons are very often disposed to do it from the outset. But if you say to them, "Okay, I will also do the interior," they say, "Okay, do it." The charge of the architect is that he must take the initiative and say, "This is part of my work."

CJ: It harks back to the architect-artist and the creative relationship to his



ABOVE: At the Schullin II jewelry shop, Vienna, 1982, Hollein's "flying pediment" motif is the dominant feature. "It's an emblem, a sword, almost heraldic," he says. "I burnished it myself with special chemicals and gilding." BELOW: The Municipal Museum Abteiberg at Mönchengladbach, Germany, completed 1982.



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client and society. It's quite different from today—fast-track production made by teams with diffuse responsibility, where people don't actually draw. And some of the best building—Lloyds by Richard Rogers, and Hongkong Shanghai Bank by Norman Foster, the two high-tech monuments of our age—were produced by teams of people working in parallel in the "silver aesthetic" of steel, aluminum, glass. You are getting to be a very big office, yet as a rule you still control all the details. And that comes back to architecture as art rather than architecture as a social service.

HH: Architecture is always an art, and I have a conviction and an intention to be not just an architect but an artist. In fact, I got the commission for the Richard Feigen Gallery in New York because Feigen had invited me to show my artwork and found out that I'm capable as an architect.

CJ: If you look at some of your art—Freud's chair, for instance, which you could say is not a work of art but a work of furniture—of course all the categories start to break down. Also, in your architecture, I just wonder if you are producing an integration of art forms, or *Gesamtkunstwerk*—excuse my use of your language.

HH: In the broad sense of the word, yes. But not in the specific sense, as used by Richard Wagner.

CJ: Let me ask you about the implications. In our consumer society, a society which is so full of different tastes, do you not feel it's important that other people's tastes beside your own are evident in, say, your social housing in Vienna? Or in a museum of yours? Do you find sometimes that you would like to disassociate your work from other people's tastes, or—if you were to produce a *Gesamtkunstwerk*—would you like it to include other people's sensibilities?

HH: I would rather it be broader. I think it's a question of extent in this case. If I design a city and I design every sculpture and every square in this city, I think it would become strange. If it's a house and I design a sculpture for this house—which I don't do—then I think it's okay. It's perhaps a little unnecessary, but if you want to, if it's part of your concept, it's all right, and I don't think it's incorrect for you in theory.

CJ: Have you recently completed a house with your sculpture in it?

HH: No, but for instance, the Frankfurt Museum of Modern Art will have sculpture of mine on the outside. But I have nothing against collaboration. For example, the artist Richard Serra looked at my exhibition in Berlin and the model of the Frankfurt Museum of Modern Art and he saw a wall in the model and he said, "I would like to do a piece here." And I said, "Okay, that's fine." I have no need to do everything myself.

CJ: What I'm getting at, Hans, is an example of your eclecticism and variety. I remember the corporate headquarters in Munich—you did ten different rooms in different styles.

HH: No, in different *moods*. I say it is consciously in different moods. It has nothing to do with styles. In the same style you can design in different moods. It's like composing in major and minor keys—it's a different mood but the same style.

"Architecture is always an art." —Hans Hollein

CJ: But what is the style?

HH: I'm not so much concerned with the question of style.

CJ: But how would you answer? Let me ask you the question no architect ever wants to answer. "Sir, in what style do you design?"

HH: In the modern style.

CJ: That's the Fifth Amendment. You have fifteen different modern styles.

HH: Architecture did in the nineteenth century, but modern architecture is what it was in the Renaissance.

CJ: Yes, but today there are competing, opposed modern styles, so "modern" is a meaningless answer.

HH: Well, there are some that are real modern and others that are not.

CJ: Let me put another question to you. Style is a language, and a language is a sort of convention that allows people to be understood and enjoy themselves. Without conventions we can't be understood, we can't play and invent. Just as I'm not embarrassed to say, "I speak English," I think an architect should be absolutely frank with his critic and his patron and say, "These are the styles, these are the languages I speak and I build rather well and I'm responsible for," and not hide behind vague terms that obfuscate choice.

HH: I don't agree, because I think architecture is not merely language, so your comparison is really not correct.

CJ: Well, it's *also* a language, come on now.

HH: It's also a language. For instance, I designed the building opposite St. Stephan's cathedral in Vienna partly in the Gothic style because it's opposite the Gothic cathedral. The north wall expresses this. But it's completely different—it's the *attitude* of the Gothic, not pointed arches.

CJ: And the other parts of the façade I would characterize as relating to your Mönchengladbach museum. They have similiar glass facets and stepped forms, echelons, erupting out of masonry forms, or masonry forms in front of more industrial-looking office forms. But there is a difference from the Mönchengladbach museum. It was a solid block of stone eroded, and where you have the erosion you have the glazing.

HH: This is different. Of course you have also stone and glass, but it's like the Colosseum in Rome, sort of one shell, one layer behind the other layer, and you have a stone layer and behind the stone layer a glass layer.

CJ: I would immediately characterize this as absolutely canonic Postmod-

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ern practice—like that of Robert Venturi and James Stirling, who have produced "eroded" buildings that change their grammar to the existing context in a very similar way, using glass and classical masonry and even a bit of Gothic, too. So their eclecticism, like your eclecticism, is both *discontinuous* from one façade to another, from one part of it to another, and *contextual*. In other words, it's like a chameleon. Whenever a chameleon sees a neighbor looking one way he responds to it; he needn't change to the *exact* same color as the background.

HH: I think it's different, because I, in addition, always consider architecture as a three-dimensional sculptural object.

CJ: But so do Stirling and Venturi. Do you see the overlap between your work and style and theirs? I would say this constitutes a very important paradigm of how to proceed in a pluralistic situation with different taste-cultures. Back to Vienna and Freud, it strikes me that if we are talking about pluralism and eclecticism in your work, which I think is key, then these aspects are also typically Viennese.

HH: Pluralism. I'm not concerned with eclecticism.

CJ: All right, pluralism. Vienna is one of the world's cities that have been divided—doubly divided by north/south, east/west, Christians and anti-Christians and rural/city traditions, and so on. Isn't it true that in Vienna there is a mentality that is absorbed so completely that it's second nature for you to think in ironic terms and in double referencing? One in which you reference different cultures, often opposed cultures, and the irony comes naturally to you?

HH: I wouldn't agree so much about the irony.

CJ: Don't you think that irony is almost a way of life in Vienna?

HH: I don't think so. No.

CJ: But you did agree that your work was part of the Viennese tradition of multiplicity or pluralism.

HH: The pluralism, of course, in my work is irony, but I don't think it's the basis, and I don't think it's a specifically Viennese phenomenon.

CJ: Well, it's not sarcasm nor cynicism. I don't mean irony in a sense that it's a put-down but rather as a certain kind of sophistication. You are very contemporary. In the sense that Otto Wagner was a "modern."

HH: Yes, I want to be contemporary.

CJ: Yes, and you always have been. But the difference is that you do care about the past.

HH: I care about the past. We are steeped in the past and we can learn from the past, but a lot of other people quote from the past.

CJ: But you sometimes do that.

HH: Rarely—I rarely try direct quotation. In my work you have about ten direct quotations.

CJ: Yes, but many, many indirect quotations.

HH: Oh sure, this is something that's not my intention.

CJ: Some people read a lot of direct quotations into, say, the "diving board" element on the top of the Stephansplatz project. And it is a very 1920s grammar, a very direct quote. I mean, the text of this is basically, "Hans Hollein is becoming a modernist again because he looks at certain parts of the building." Which is absurd because obviously it's a very rich, multidimensional building. It's more than just a modernist revival, but that's how one might see it, because there are certain quotes, like the diving board at the top.

HH: It's because, again, architecture critics can only think in these terms.

CJ: Architecture critics are only human like the rest of us. They just do what everybody else does naturally, which is to read conventions into whatever they see. In your Frankfurt Museum of Modern Art, I notice that you use a form that both Michael Graves and I have used many times: a "flying pediment" or "winged victory." Is that a piece of sculpture?

HH: In a way. I used it many times,

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for instance, in the Schullin II shop.
CJ: It's a trademark then?
HH: That's why I put it there.
CJ: Is it a signature? Or more the winged victory? It certainly has a flying quality. I remember the winged victory at Mönchengladbach. That's your implicit representation. You go from implicit to almost explicit symbolism, a kind of architecture that is always on the tip of your tongue, an architecture of endless Freudian slips which never come out. That's what makes it tantalizing and interesting, because you wonder what's withheld.
HH: Behind certain statements something is hidden, and you don't tell what's hidden.

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CJ: Are you hoping, like Stirling and Le Corbusier, that people will find you out, that a good critic will come along and reveal or decode you?
HH: If the right person finds it out, it's all right. When he is initiated. I mean, there are certain things that are only for the initiated. I think if you design only for the initiated and for the uninitiated, then your object has no meaning at all. But if you have layers of recognition and you can penetrate more and more, the more you understand. A good piece of architecture, a good work of art, has to have this capacity to be penetrated more and to allow you to discover more and more. This is my intention.
CJ: I completely agree with you, but there is the problem of who is doing the reading. And so I come back to the question, "For who is this an imaginative object to be understood?" Is it for the inhabitants, the users? Who do you engage with your work? Who is your audience?
HH: I don't enlist a selected audience. I think the understanding can come from everybody.
CJ: But it's absolutely clear that you're wrong. The taste-cultures are divided and often misunderstand each other. The world is full of people who live in a certain taste-world, who almost never emerge from it, and this presents a problem for architecture as a public art. It has a certain obligation to people whose taste differs slightly from yours or mine, and I would say that you, like Stirling, and to a degree Venturi, are trying to get across to a spectrum of different tastes and maybe the same person in different moods. It strikes me that this is really a crucial difference between you and a classical modernist.
HH: I'm not dogmatic, and classical modernism was extremely dogmatic. To conclude your question of whom do I engage, who is my audience, the potential of my work intentionally has a wide range, but on the other hand it depends very much on the associative capacity of the person who experiences it.△



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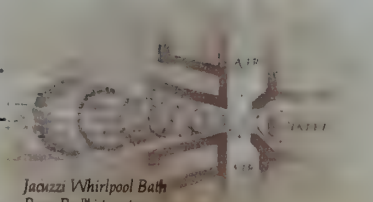


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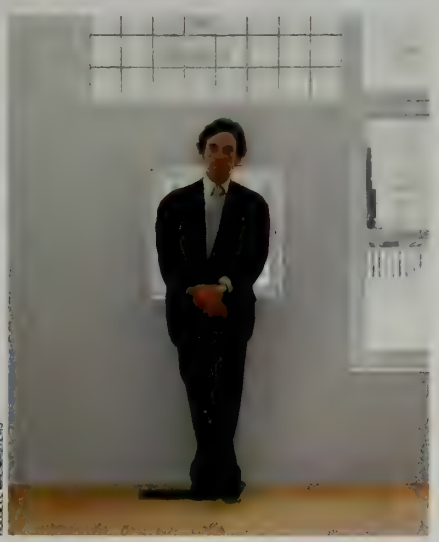


DANIEL SOLOMON

A VILLA OF CLASSICAL PROPORTIONS IN OREGON

TEXT BY LEON WHITESON
PHOTOGRAPHY BY GLEN ALLISON





RUSSELL MACMASTERS

"The design and the relationship of house, garden and wilderness employ the traditions and conventions of the villa," says San Francisco architect Daniel Solomon (above) of the Palladian residence he designed in southern Oregon. LEFT: The house is sited where "four different and beautiful views suggested the cross-axial plan," adds Solomon. TOP: At the entrance court, the floor plan inspired Ed Carpenter's stained-glass window below the pediment. OPPOSITE: The rear elevation shows an herb garden and a stepped chimney.

THE BACKWOODS OF the southern Oregon valley, with its genial clapboard bungalows set among stands of pine and oak, does not prepare one for the classical façade of the Palladian Postmodern villa that San Francisco architect Daniel Solomon designed astride a grassy knoll. The discovery is startling, like coming across a duchess in a logging camp.

The house is so much like a contemporary incarnation of a sixteenth-century Venetian's country retreat that one wonders if this stripped-down version of Palladio's famous Villa Rotonda—minus the columned loggias—is home to a displaced aristocrat. Perhaps these artful symmetries of portico and pediment, of wisteriaed pergolas reaching out of enclosing arms, of stiffly balanced wings sprung from the four sides of a central square, provide the private refuge of some reclusive aesthete seeking to escape the vulgarity of the modern world.

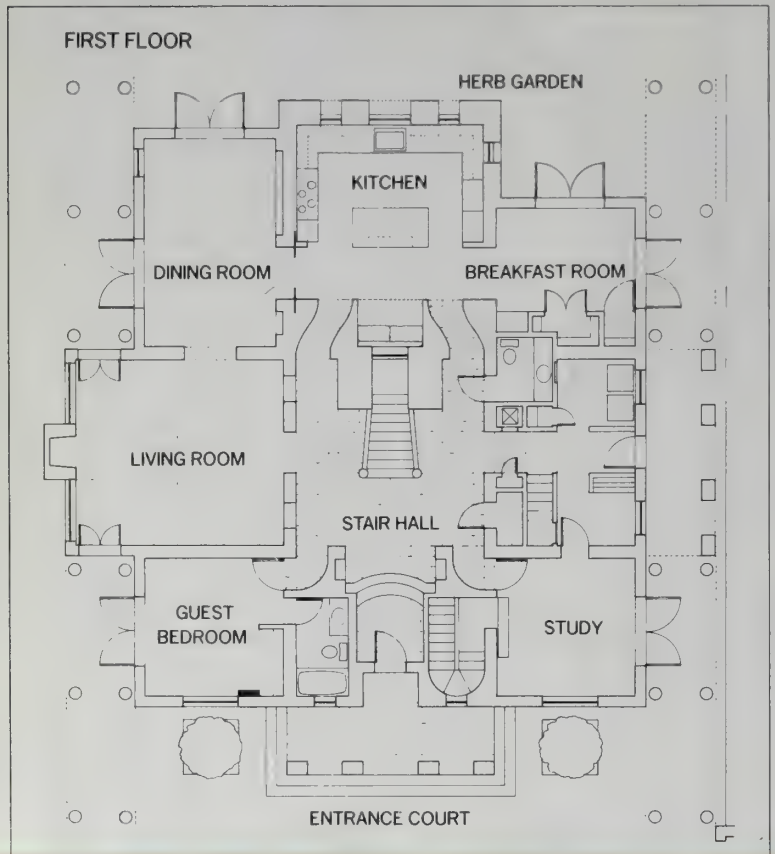
Not at all. The villa on the knoll is home to a friendly young family who simply asked the architect for "something wonderful."

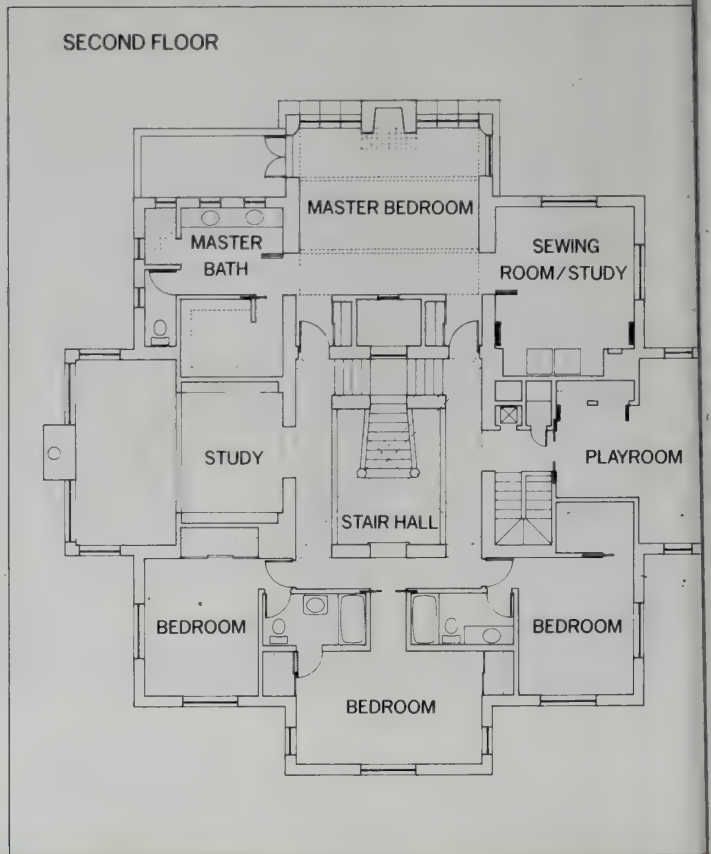
Palladio wrote of the hilltop Villa Rotonda that its symmetrical cross-plan configuration served "the most lovely views on all sides, some screened, others more distant, and others reaching the horizon." As if paraphrasing this, Solomon says, "The situation of this bare round knoll surrounded by wooded slopes near and far dictated the plan of an idealized villa facing in four directions. The views are spectacular on all



COURTESY DANIEL SOLOMON

ABOVE: At the center of the north elevation drawing is a wall of windows and a fireplace chimney for the double-height living room. "The red section at left is a portion of the dining room where the program fell outside the planning grid," says the architect. "The grid remains legible through material and color change." BELOW: "A tartan pattern defined by a circle inscribed in a nine-part square is the basis of the floor plan," says Solomon.







The heart of the house is the rectangular, marble-floored central hall. With the dimensions of a white-walled chapel, the hall rises thirty feet to an open-raftered ceiling lit by clerestory windows. A grand oak stair is backed by a tall window of translucent onyx that draws its glow from a concealed skylight.

All the side rooms of the house, on two levels, are subsidiary to the center. The bedrooms above and, below, the living and dining rooms, a large kitchen and a breakfast room that overlooks the pool are satellite spaces to the grand act of architecture of the main hall.

"We never expected the design to be quite so formal," one resident admits. "The house we lived in before was a rambling New Mexico adobe. This villa doesn't quite accommodate

continued on page 110

LEFT: Pergolas and the porch of the south elevation form "an extended axis that gives formal character to an everyday route," says the architect. James Goodman assisted on colors and materials. BELOW: Floor-to-ceiling windows relate the living room to the landscape outside. Cross railings create a balcony effect and define the double-height space. Interiors by Carol Edelman of Edelman Naiman Bissett.

sides, whether to the near-distant Evans Valley to the south and east or the closer mountaintops to the north and west. For this reason, no one aspect could be favored to fix a major axis."

The formal entry façade, opening onto a walled forecourt, is a severely Neoclassical composition lightened by a lively stained-glass window over the porch. The pink-gray concrete blocks that form the villa's outside walls seem at first sight to be squares of stone; marble dust mixed in with the concrete allowed the surface to be hand-ground to a hard granitelike finish. Bands of reddish block run around four sides at low level to create the effect of a continuous base.

"We used concrete block in a region where most houses are of wood for two reasons," one resident explains. "To counter local fire hazards and for a sense of permanence."



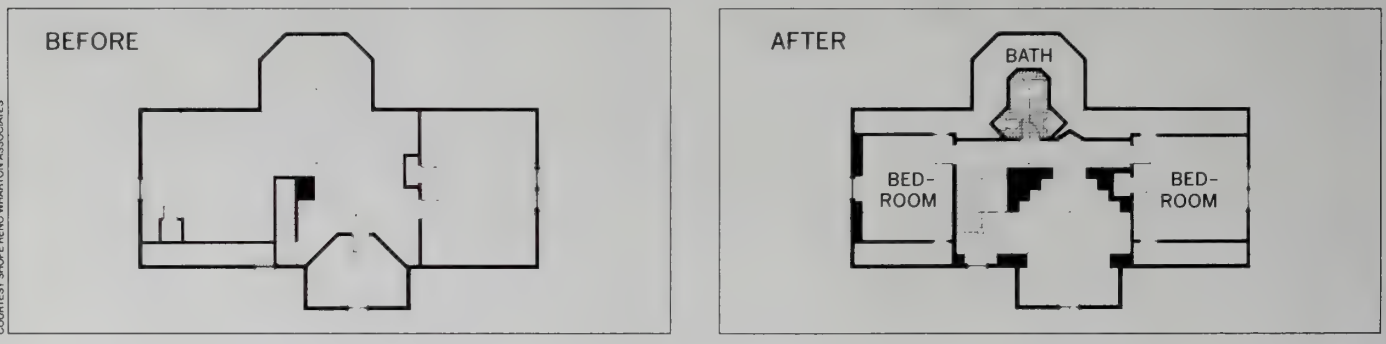


OPPOSITE: "Central to the nine-square grid, the stair hall is a tall space containing the main vertical and horizontal circulation of the house," says Solomon. The onyx window provides light to the kitchen. THIS PAGE: The south elevation opens to the slate-paved pool terrace with pergolas that lead to the entrance court, left, and the kitchen garden, right.



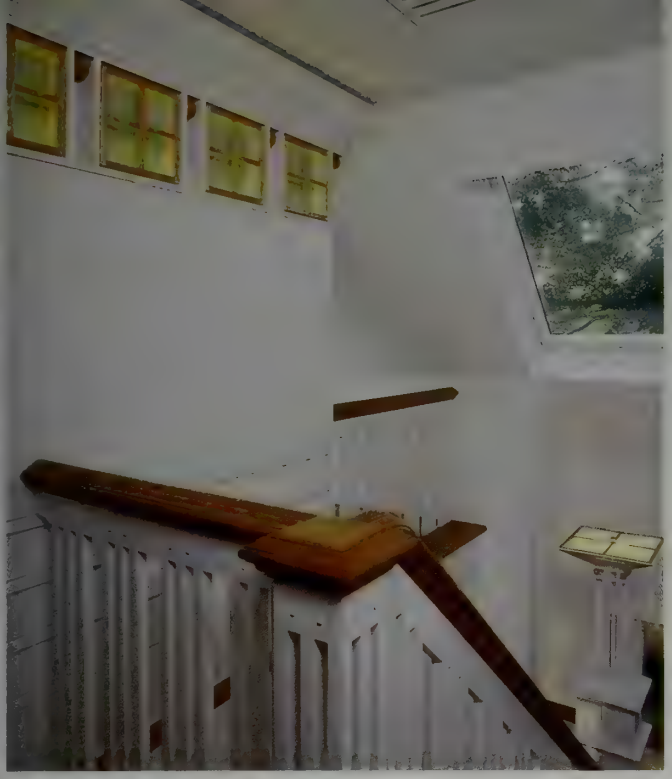
SHOPE RENO WHARTON
"ARCHITECTURAL FURNITURE" REVITALIZES A CONNECTICUT ATTIC

PHOTOGRAPHY BY ALEC MARSHALL



COURTESY SHOPE RENO WHARTON ASSOCIATES

Greenwich architects Shope Reno Wharton Associates transformed what was once a dark attic into an airy suite of rooms for a Victorian house in Darien, Connecticut. TOP: "It was an opportunity to create essentially large pieces of architectural furniture—the ziggurat walls—to define different spaces," says partner Bernard Wharton. Joeb Moore assisted on the project. The walls step inward toward a diamond-shaped skylight. ABOVE: Before and After plans. The After plan reveals the new open stair, the space formed by the ziggurat walls, a bath and two bedrooms.









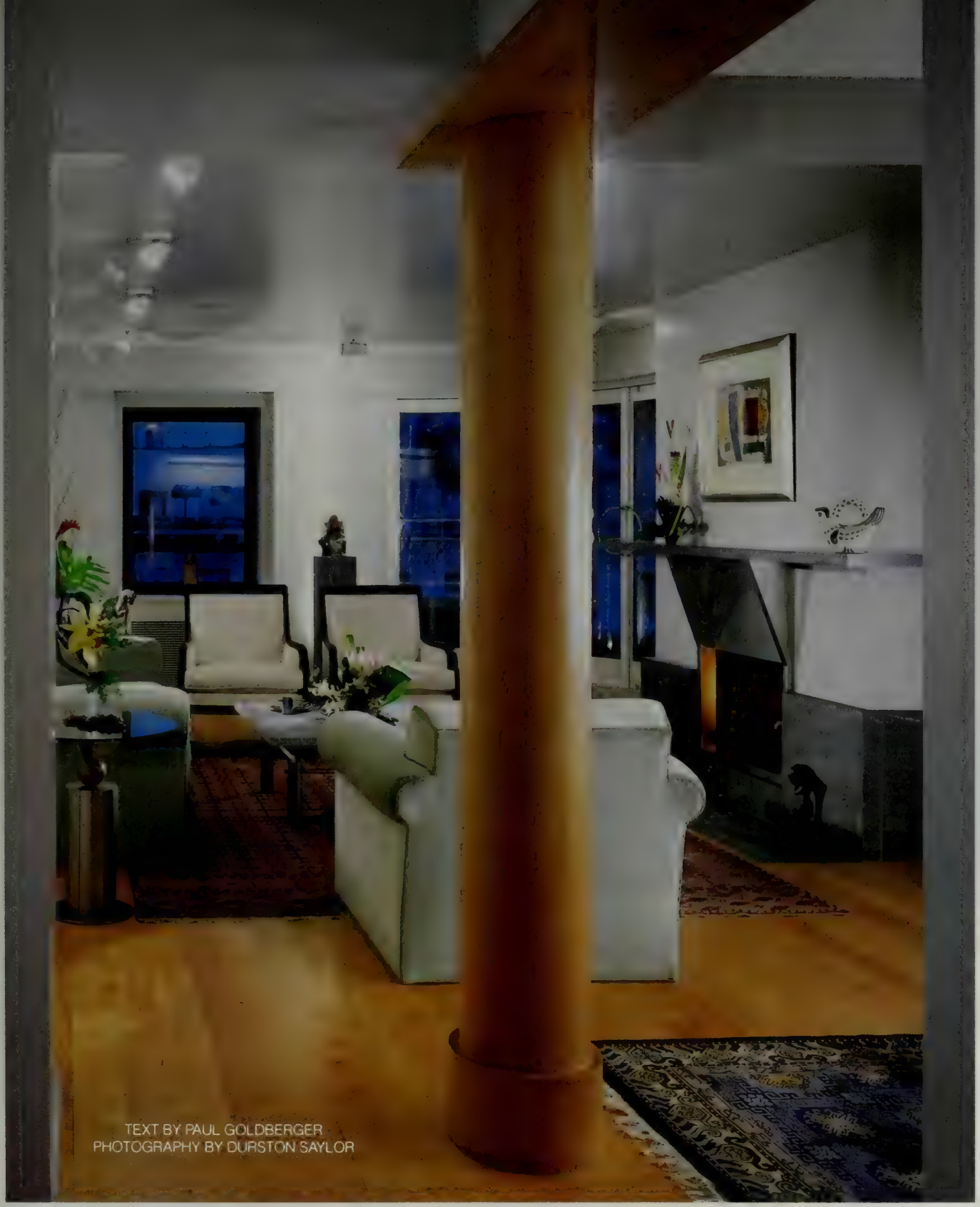
TOP: "It is a total surprise to everyone who walks up the stairs," says Wharton of the attic space. Above the stair, a large skylight offers a view out to the treetops. A lamp is incorporated into the newel post. ABOVE: "Conceptually, we brought exterior imagery inside to the bath," he adds. "The ceiling is representative of a roof, and the checkerboard pattern represents the walls. The interior window emphasizes this."

TOP: The stepped side of the ziggurat wall gives shape to the open center of the attic. "The idea of the 'cityscape' imagery brings a large-scale feel into a very small-scale space," says Wharton. ABOVE: "The walls change dramatically as one views them from different angles," continues Wharton. "They add to the visual vitality of the space." The walls are designed with large cornices, and window grids for indirect lighting.

AGREST AND GANDELSONAS

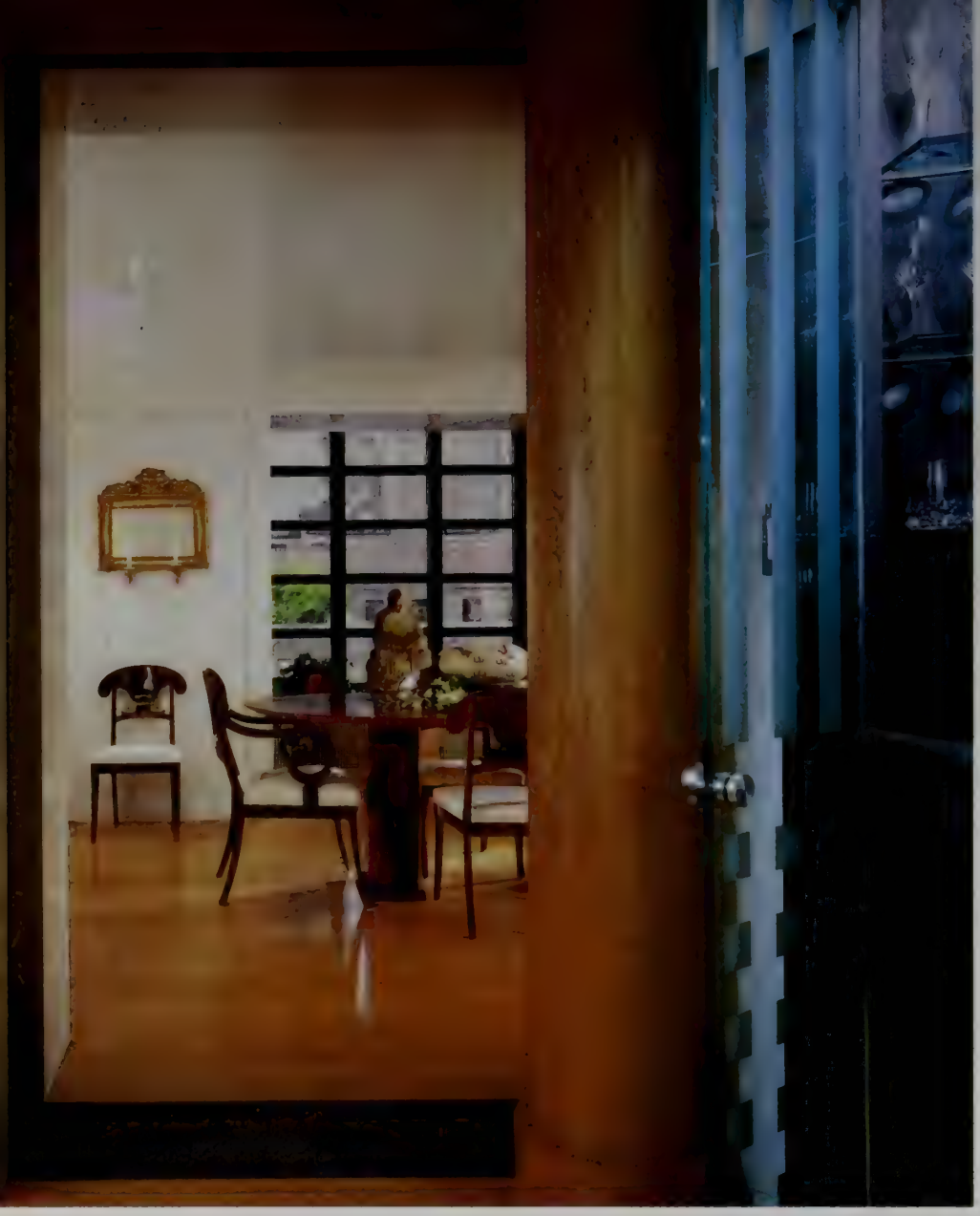
A SLEEK MANHATTAN REMODEL





TEXT BY PAUL GOLDBERGER
PHOTOGRAPHY BY DURSTON SAYLOR

For the redesign of a New York apartment, Diana Agrest and Mario Gandelsonas (whose firm is known as A and G) subtly incorporated striking geometric shapes and unusual crafted materials—such as the sandblasted stainless-steel panels in the oval, granite-floored entrance hall (opposite). "The shape marks an entrance that is very small. It creates a strong transition from the outside to the interior," says Gandelsonas. Beyond the doorway is the gallery. ABOVE: A maple column and soffit define the entrance to the living room from the gallery. "The intersection creates ambiguity in the sequence between rooms," adds Gandelsonas. A steel mantel caps the granite-and-stainless-steel fireplace. Low table and side table designed by A and G.

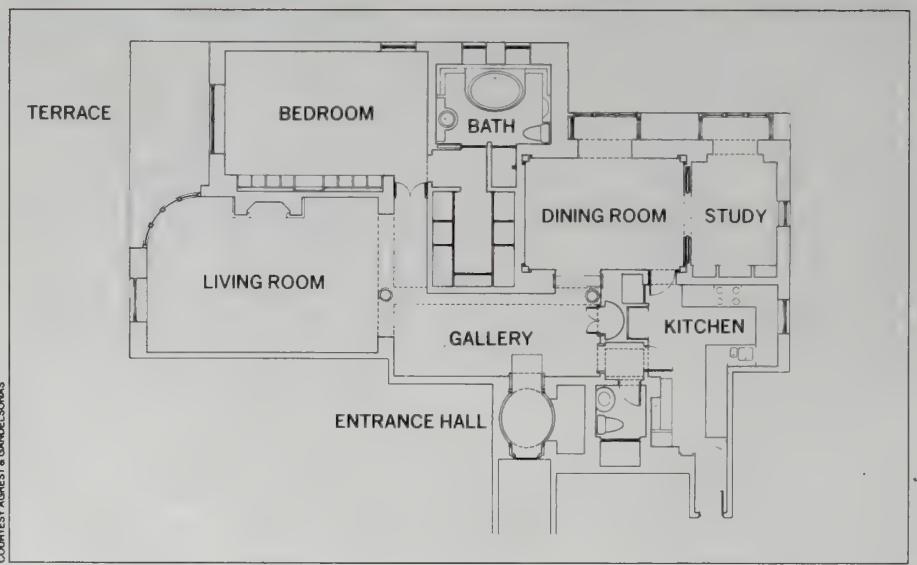


LEFT: Located at one end of the gallery—adjacent to a glass-enclosed, stainless-steel bar—is the entrance to the dining room, marked with a steel-and-granite frame and a wood column. "The dining room's bay window has been created from a very narrow, useless terrace. This expands what was a dark, small room," says Gandelsonas. Dining table is by A and G.

MANHATTAN IS hard-edged and tough, and it is also rich, soft and sensuous. Few designs manage to express both sides of the city's contradictory personality; fewer still manage to do so and appear as coherent works of art in themselves. Yet that is precisely what makes this apartment, recently completed by the architects Mario Gandelsonas and Diana Agrest, so impressive: It is at once cool and cerebral and warm and opulent. The crisp energy of Manhattan is here, and so is the lushness, and they seem to fit together with an uncharacteristically natural ease.

That Mario Gandelsonas and Diana Agrest could produce such a design is not, however, a surprise, for this husband-and-wife team has occupied a significant role in both the city's intellectual architectural community and its community of actively building architects for some years. Mario Gandelsonas and Diana Agrest teach and write; they also consult for real estate developers, and their residential projects provide them with a welcome chance to work in a world in between these two other spheres—neither too theoretical nor too much a matter of practical economics.

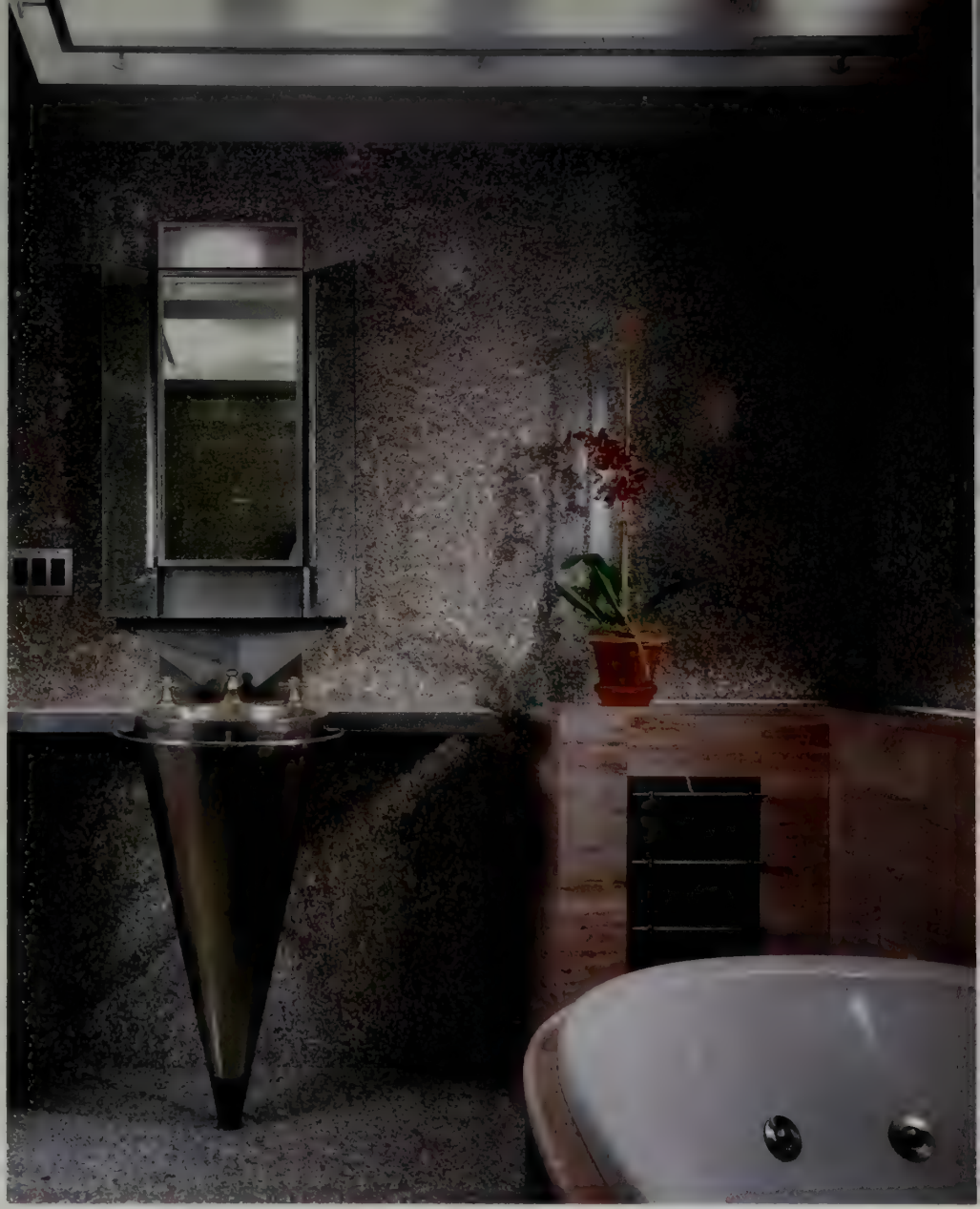
"Good design, good art, always involves some tension—but you don't want *The Rite of Spring* playing all the time, either," is how Gandelsonas describes the stance they take with their work. "How do you make good design that's not a constant presence,



COURTESY AGREST & GANDELSONAS

LEFT: The plan shows how the gallery connects the living room and dining room. "The curved window in the living room was added to broaden the view of the city, and also to create a more fluid connection with the terrace," explains Gandelsonas. In the upper right, the spaces for the dining room and study bay windows were originally part of a terrace.

RIGHT: In the design of the master bath, unconventional forms were chosen for the traditional basin and vanity. An inverted cone of stainless steel with a black granite point forms the basin, and the vanity counter is a marble slab with a stainless-steel edge. Contrasting hues and natural patterns, the walls and floor are granite and the cabinets, right, are marble.



that says something to your fellow architects but also brings pleasure to those who live in it?"

This apartment, located in a Park Avenue building, was designed for a couple whose main residence is outside the city. They wanted an apartment that would give them both a sense of involvement with the city and a sense of refuge from it, and they wanted to reorganize the small spaces to better accommodate the servantless life they live while in New York. What Gandelsonas and Agrest produced is an apartment that is both highly sensuous and utterly disciplined; it is an essay on surfaces, materials and space as much as it is a set of logically arranged and comfortably furnished rooms.

The apartment begins with an extraordinary entrance hall, a tiny oval space of sandblasted stainless steel with a gray granite floor. As an entrance, the space mediates between the harsh world outside and the world within the apartment; it is made of materials that suggest the hard surfaces of the city, but they have been so utterly refined as to set a tone of absolute precision for the apartment, introducing the remarkable level of craftsmanship that is present there.

The granite floor of the entrance hall extends a few feet into the gallery, which is a visual gesture as much as a symbolic one; and there the materials

continued on page 114

What Gandelsonas and Agrest produced is an apartment that is both highly sensuous and utterly disciplined; it is an essay on surfaces, materials and space.



RIGHT: A husband-and-wife team, Mario Gandelsonas and Diana Agrest practice in Manhattan, where they also teach and write on architecture. The Argentine-born architects describe their goals for this remodeling project as "a formal exploration, a transformation of everyday objects by means of geometry, and a play of metallic surfaces and volumes."



Enclosing a former deck so that Mr. and Mrs. E. M. Griffith could enjoy San Francisco's sunshine while avoiding its wind, Nan Hearst of Hearst & Company created a conservatory addition. LEFT: On one wall, a mirror reflects the opposite single-pane French doors that open to a deck and garden. "The trellis and ivy tie the outside garden space to the conservatory," says project architect Patrick Carney.

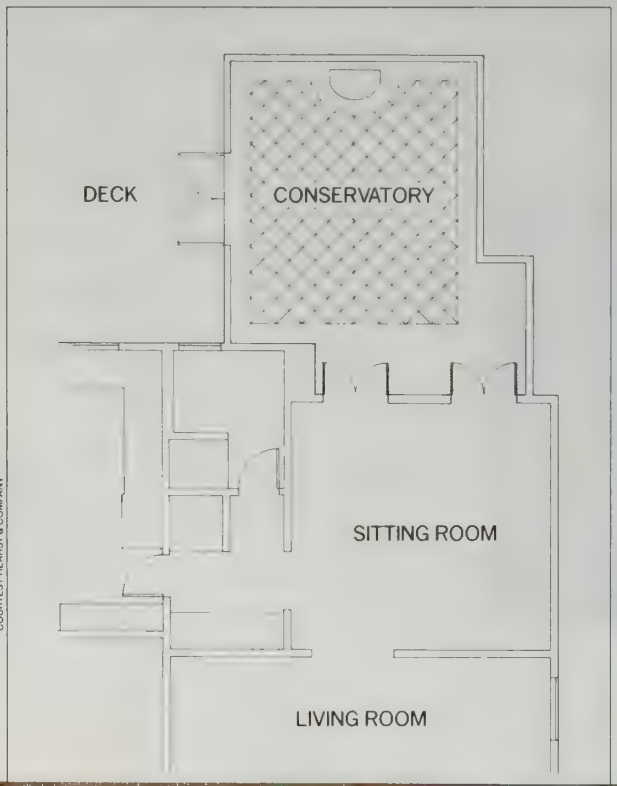
BELOW: Elements of the design include diagonally laid marble flooring, a drop-soffit ceiling effect created by the skylight, and mirrors behind latticework sections. Brunschwig & Fils fabrics. "Light colors add airiness, and the lattice and plants lend outdoor casualness to what is a formally arranged room," says Carney.



HEARST & COMPANY

FORMALITY GOVERNS A SAN FRANCISCO CONSERVATORY ADDITION

PHOTOGRAPHY BY RUSSELL MACMASTERS



COURTESY HEARST & COMPANY

LEFT: The plan shows the diagonal-patterned floor and the axial relationship to the sitting and living rooms. BELOW: "The conservatory is the last in a procession of rooms, and an Italian sculpture terminates the axis," says Hearst. Two pairs of French doors lead to the conservatory from the sitting room, where the fireplace and painted cabinet are part of the Griffiths' collection of Italian antiques. "Our work is generally more contemporary," adds Nan Hearst, "but here we did something that would blend with the Tuscan-villa feel of the house."





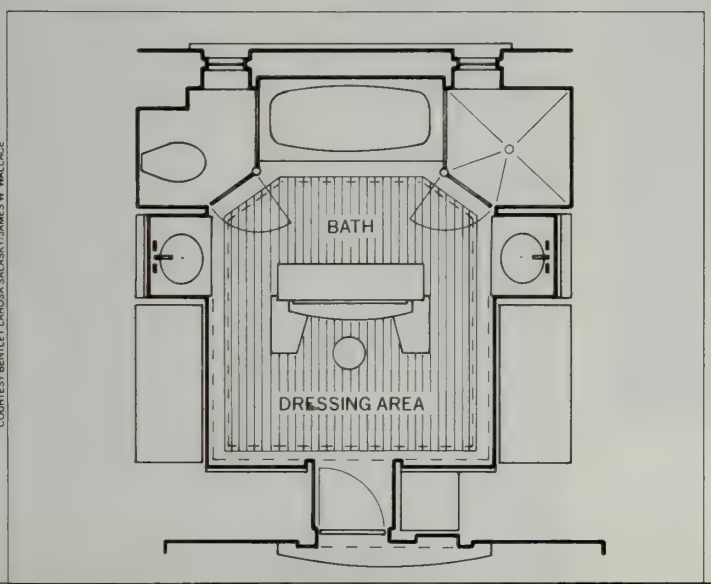


"Our goal was to achieve a luxurious combined dressing room/master bath within the tight physical constraints of a classic 1920s New York apartment," says Sal LaRosa of Bentley LaRosa Salasky. ABOVE: "The bathroom is bilaterally symmetrical, with the makeup table/vanity occupying the center and acting as a dividing wall between the dressing area and the bath," says LaRosa. Traditional paneling is mahogany; gilt-rope stool is 19th century. RIGHT: Black Saint Laurent marble surfaces vanity and sink, and abundant storage lines the walls of the dressing area.

BATHS: BENTLEY LAROSA SALASKY

REORGANIZING A NEW YORK SPACE

PHOTOGRAPHY BY PAUL WARCHOL



COURTESY BENTLEY LAROSA SALASKY; JAMES W. WALLACE

BELOW LEFT: The floor plan shows the central vanity/dividing wall with flanking basins. The bath area includes angled corner enclosures for the toilet and shower. BELOW: "This is what we call the 'wet zone' of the room," says LaRosa. White marble borders the wood flooring. To add light while ensuring privacy, the angled enclosure door is of opaque glass.

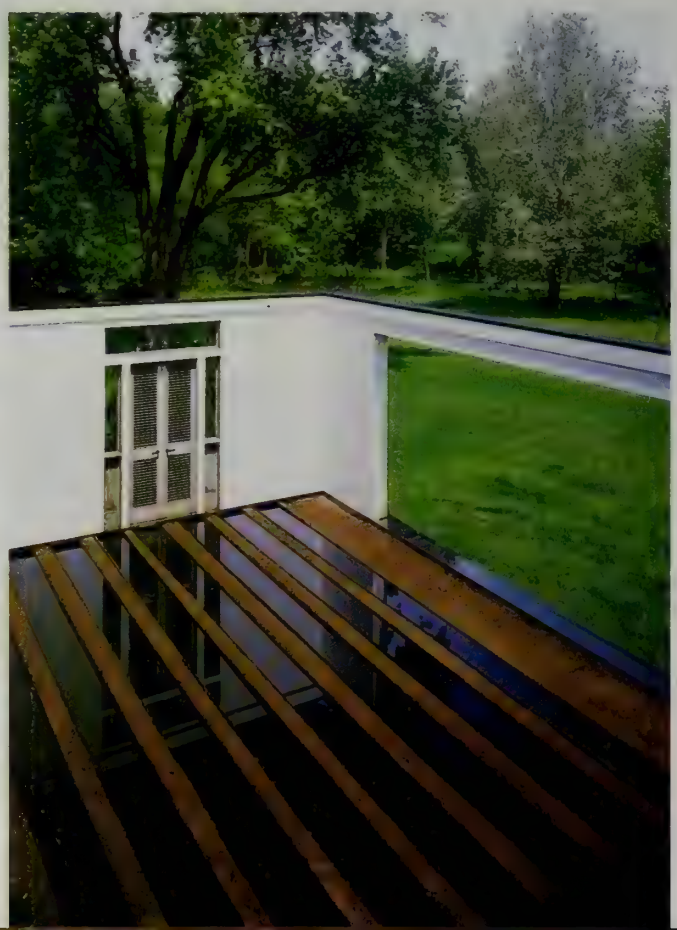




Ceres Farm, landscape architect Tori Thomas's 19th-century millhouse in the Virginia foothills of the Blue Ridge Mountains, provides the setting for an innovative series of her garden designs titled *Agricola*. ABOVE: In the space formed by the two wings of her L-shaped house, Thomas created a courtyard for her designs. BELOW LEFT: "In one part of the *Agricola* series, abstract canals cut through the courtyard, which links them to the larger landscape," says Thomas.

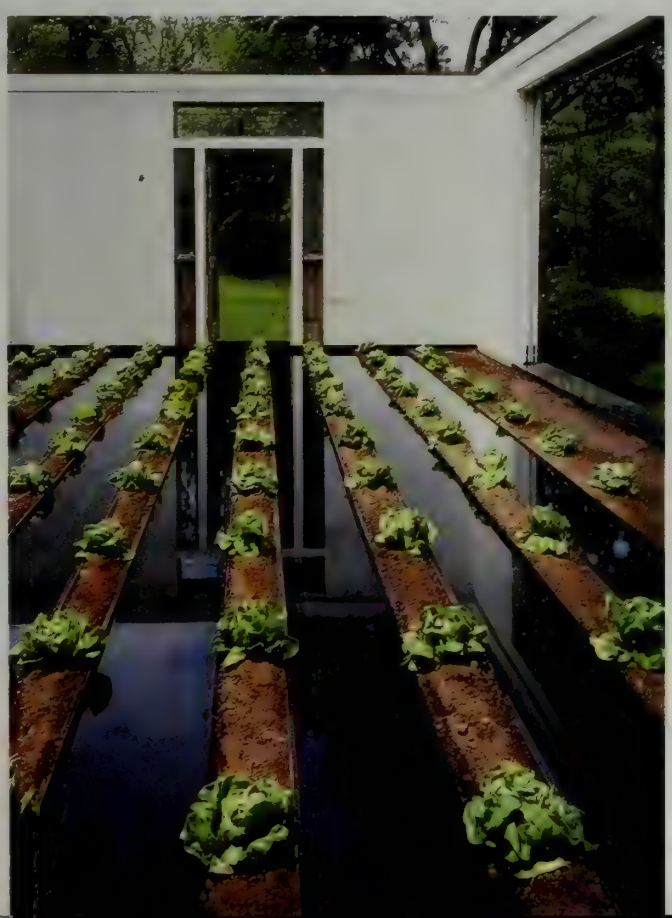


BELOW: Another part of the series deals with the theme of agricultural irrigation. "The result is alternating bands of brown and black, earth and water, solid and reflection," says Thomas. Sculptor Bob Gaston made the shallow metal pans.



"I'm attempting to expand the scope of landscape architecture while simultaneously drawing on historical references," says Tori Thomas (inset above). ABOVE: The sliding panels of the north wall almost totally enclose the simple irrigation furrows set in the context of the formal courtyard. "This first part of the *Agricola* series addresses the relationship of agriculture to the home, the farmhouse, the field," continues Thomas. "Snow adds another element."

BELOW: Rows of lettuce add natural variety to the irrigation theme. RIGHT: "With the assistance of lighting specialist Gordon Anson, I used lasers to relate the architectonic pools of water to a free-flowing stream on the site," says Thomas.

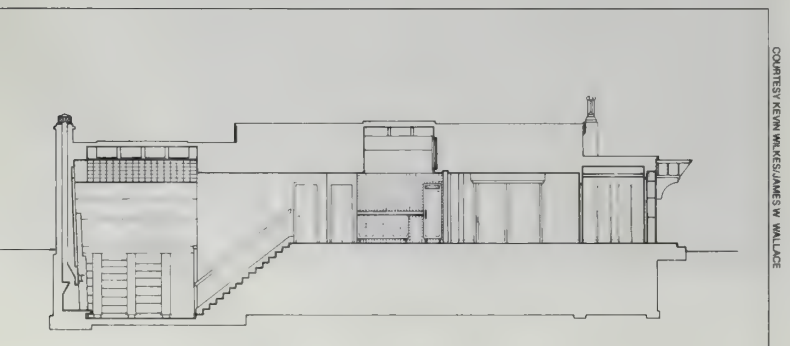




KEVIN WILKES
DOUBLE LIFE OF A PRINCETON PREFAB

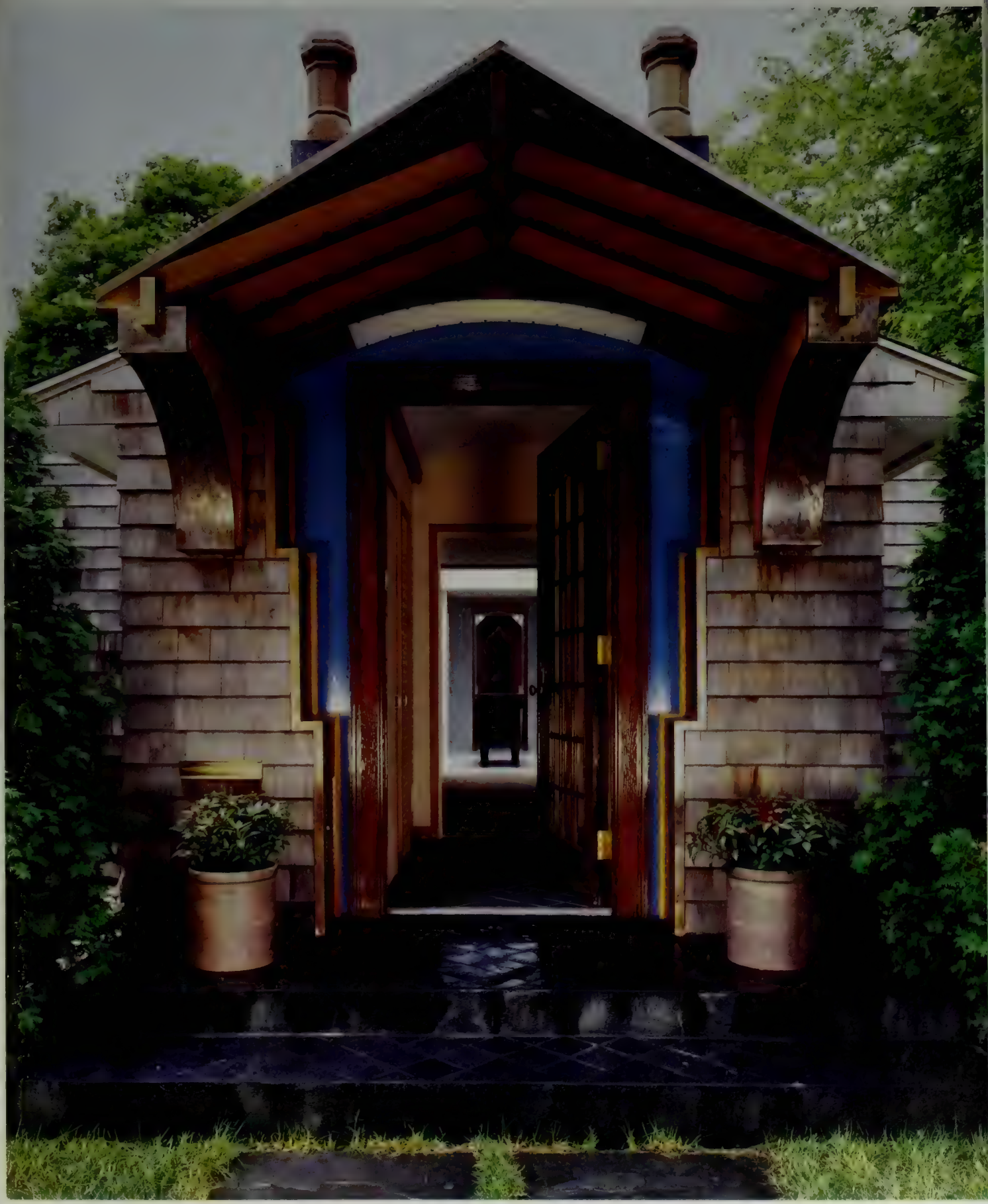
TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY NORMAN MCGRATH

THE MERE MENTION of Princeton, New Jersey, immediately conjures up images of serenely cloistered quadrangles of collegiate-Gothic buildings nestled among tall groves of maple, beech and evergreen trees. The idyllic character of the Princeton University campus permeates the rest of the town, where stately neo-Georgian houses and picturesque Victorian homes sit placidly on grassy lawns. "But even Princeton has ranchburgers," points out Kevin Wilkes. He uses the pejorative slang to denote the type of house commonly found in the



COURTESY KEVIN WILKES/JAMES W. WALLACE

The tiny Villa Speranza is a modest cedar-shingle bungalow in Princeton remodeled by Kevin Wilkes from a boxy 30-year-old prefab house. ABOVE: The entrance was moved to the side of the house, where the walk, flanked by an obelisk and a honey locust tree, leads to the driveway. LEFT: The cross-section shows a double-height library built partly underground. OPPOSITE: "The entrance porch with bracketed canopy and chimney pots above is intentionally designed in an Arts and Crafts way to allude to the American Gothic flavor of many of Princeton's houses," the architect says.





CHRISTOPHER LITTLE

rest of America's sprawling suburbs.

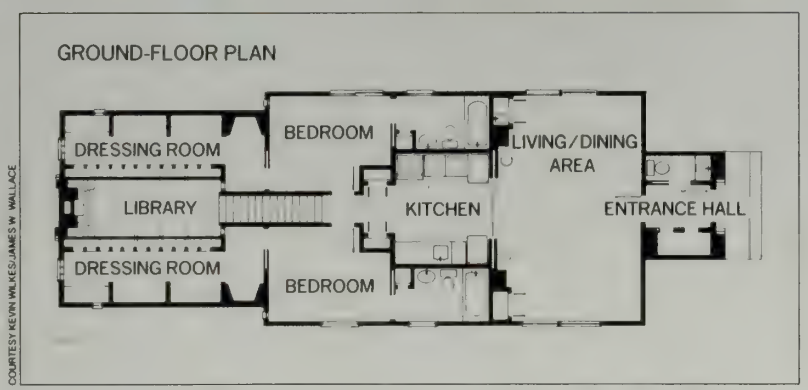
Like the franchise hamburger store dominating the commercial strip, ranch houses proliferated wildly during the post–World War II construction boom. The parentage of their squat box shape is often attributed to Frank Lloyd Wright's one-story houses. Yet any family resemblance has long since disappeared.

Nevertheless, Kevin Wilkes optimistically felt some architectural quality could be injected into this debased but low-cost form of the modernist house. Several years ago, the thirty-two-year-old-designer, who graduated from Princeton University's architecture program in 1983, found a 1950s prefab ranch house on the market. It had not been kept up. "In fact, the house was about to collapse," he says. As much for reasons of economy as for desire, Wilkes decided to make do with the founda-





ABOVE: In the skylit library, an inlaid obelisk symbol above the fireplace is polished black granite. "The obelisk outside marks the beginning of the procession of space," Wilkes explains, "while inside it terminates the axis of circulation through the house." On the mantel is a marble French Art Déco clock adorned with an elephant. OPPOSITE: Kevin Wilkes on the stair from the kitchen to the library.



ABOVE: Gridded shoji doors close off the kitchen from the living/dining area. A butcher-block table and stainless-steel appliances outfit the working space. LEFT: The plan shows the central axis with flanking baths, bedrooms and dressing areas. FOLLOWING PAGE: "The river-stone border emphasizes the house's horizontality, but here fully half of the library is below ground," Wilkes says of the west elevation.

He felt some architectural quality could be injected into the house.

tions and the exterior shell, while radically altering the rest. "I accepted the envelope as a given," he adds.

It is not easy to seriously transform a 1,750-square-foot ranch house on a quarter-acre parcel when you keep the exterior envelope. But Wilkes, heavily influenced by his architecture history courses at Princeton, had a vision. It was of the Villa Lante, an Italian Baroque masterwork of residential and garden planning in Bagnaia, outside Rome. "Much in the same way Vignola designed the sequence of movement in the gardens of the Villa Lante, the procession starts with the entry and moves through symmetrical terraces—the rooms—with increasing elaboration," he explains. It was an ambitious concept that many young architects would like to try if their clients would allow them. But at that point Wilkes *was* the client.



Just before Wilkes had finished the house, a friend, Nicholas Ulanov, bought it. Explains Ulanov, "When I saw it, I heard a voice saying, 'Move into this house.'" Ulanov, a management consultant, had known Wilkes since their days at Trinity School in Manhattan and later at Princeton University. "Kevin may have had Italian Baroque notions; however, I was reminded of Prairie School architecture, with its strong emphasis on linear forms and play of open and closed, private and public spaces," says Ulanov.

Wilkes first relocated the front door from its traditional location in the long street façade to the short end wall of the house nearest the driveway. He then organized all the spaces inside symmetrically along an axis that begins at the newly added porch and entrance hall and continues 110 feet through to the other side of the house. The axis leads ultimately to a double-height space whose upward thrust is boldly emphasized by a soaring fireplace and a skylit roof. The fireplace, gradually stepped back in profile, is marked by an obelisk-shaped chimney breast. "I wanted to terminate the axis established at the entrance very dramatically," reasons Wilkes, who had worked as a scene designer during his undergraduate years. It is dramatic.

Wilkes did not create this double-height space by raising the roof one story. Rather, he tore out the floor and created an underground library. The room's sixteen-foot height and ample natural light filtered through a latticelike grid in the ceiling quickly dispels any perception of being tech-

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our Navajo rugs and southwestern artifacts. But we did ask Dan for a design that would not date, that could last our lifetimes, that we could grow into. Or live up to, perhaps."

"The formal layout of the villa is organized on a severe grid, a tartan pattern defined by a circle inscribed in a nine-square," Solomon explains. "This grid is the basis for the plan, the massing and the internal volumes of the house." The one place where the architect deviated from the grid is in the extension of the dining room, whose outside wall is made of a red block that contrasts radically with the subdued tone of the rest of the masonry. "The residents wanted a bigger dining room than the rigid symmetry of the plan allowed," Solomon says. "So we pushed the back wall out and treated it differently."

The house has many moods. On a fall morning, seen through the steam rising off the pool, backed by the distant swirl of mist in the valley, it seems solid and whole as a single block of hilltop stone. At night, under a wide black heaven crisp with stars, the interior lighting lets one look right through the airy spaces of the double-height living room or the intimacies of the wide-windowed master bedroom hidden behind its tall stepped fireplace and chimney stack.

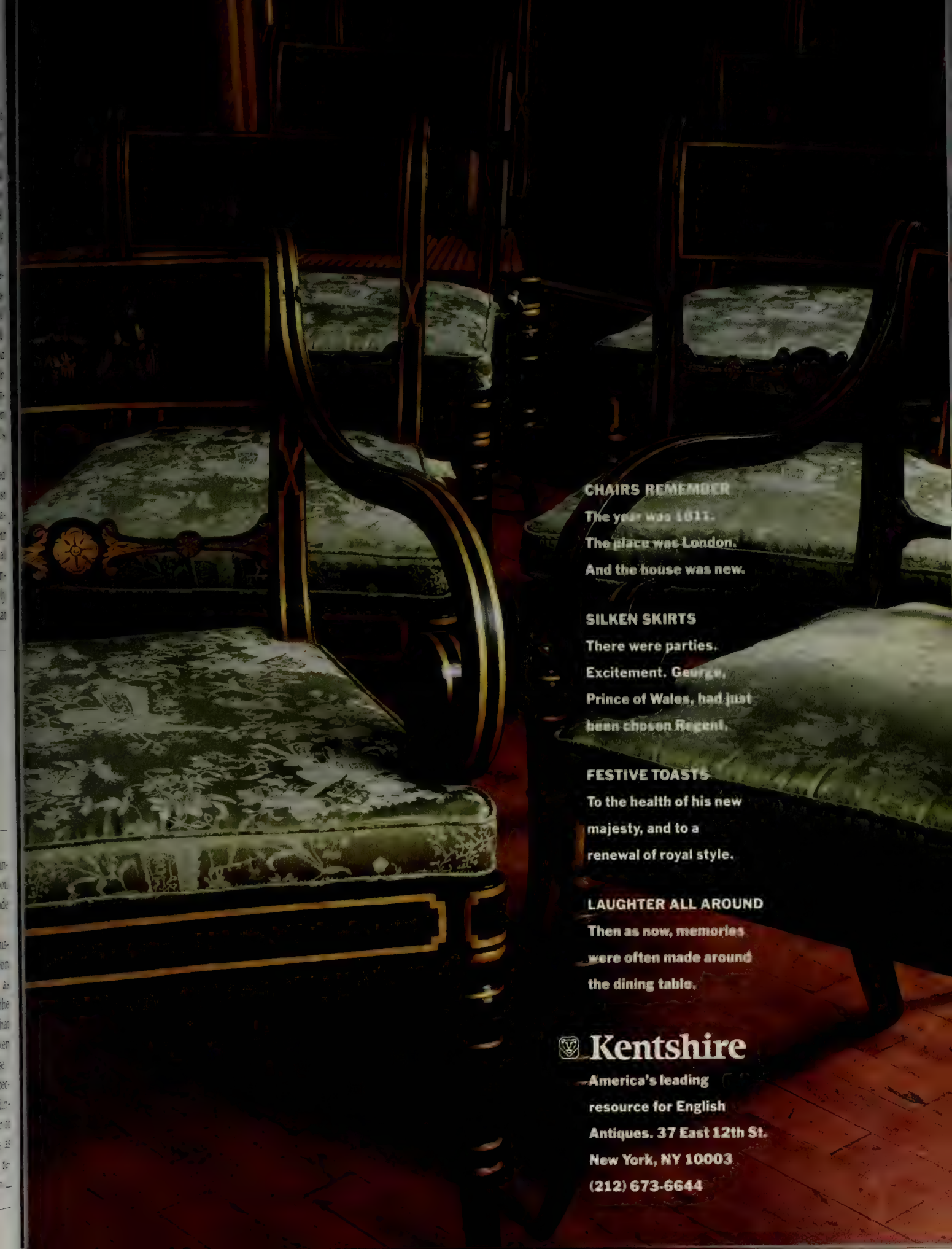
The superb workmanship of the masonry and cabinetry in the house is intrinsic to its classical perfection. The thick oak doors, the marble floors and the granite-topped kitchen cabinets are so simply detailed they have to be perfectly made to succeed. Both architect and residents ascribe this high degree of craftsmanship to the local contractors, brothers Daryl, Norman and Randy Bogardus, and other artisans who labored hard over the three and a half years it took to build the villa. "Their dedication and skill was astonishing," the owner says. "If we needed a special steel casting or a particular way of laying masonry, they always obliged."

Apart from the outreaching, vine-strewn arms of the pergola wings, the landscaping around the house by Bill Callaway of SWA Group is minimal. The contrast between the "raw" and the "cooked"—or between the rough natural woodland and the highly finished architecture—is left to heighten the drama of the sophisticated villa's location in this Oregon wilderness.

The villa is a landmark of civilized life in the midst of nature—a contrast of manners much enjoyed by Palladio and his contemporaries in their refined worship of the pastoral through carefully framed and contrived views. The resident's nearly two-hundred-acre estate ensures that no ordinary structures will lightly intrude upon these amplitudes to spoil the subtle balance of the man-made and the natural.

The villa is a landmark of civilized life in the midst of nature—a contrast of manners much enjoyed by Palladio and his contemporaries in their refined worship of the pastoral.

In his *de re aedificatoria* the Renaissance architectural genius Leon Battista Alberti defined beauty as "the harmony and concord of all the parts achieved in such a manner that nothing could be added or taken away or altered except for the worse." Apart from a few minor imperfections—like the red block of the dining room extension—this villa's air of serene timelessness, which seems as modern as it is classical, comes remarkably close to Alberti's criterion. △


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AGREST AND GANDELSONAS

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of the living room can be seen—a wood floor, two columns of maple with a wood-bottomed soffit, and a fireplace of granite and metal. These materials are brought together in a composition that is balanced both visually and tactilely; soft and hard elements are combined with the care in three dimensions that artists bring to the balancing of vertical and horizontal elements in two.

There is a serene order to the apartment that is neither cool nor warm but neatly balanced between the two, as in the threshold of gray granite that is set within the wooden floors to mark the division between the gallery and the dining room: Is it a purely formal device to define the space, an allusion to the granite floor of the entrance hall or a gentle juxtaposition of two very different types of materials? It is all of these things, but what is most important is that this little strip of granite comes off as self-assured, not a self-conscious design gesture. This is perhaps Mario Gandelsonas and Diana Agrest's most characteristic trait—their pitch is always even. They are able to be strong without ever raising their voices, and thus they convince us that all of their design gestures make natural sense.

So, too, with the round columns of maple that define each end of the gallery—they give a sense of direction, of weight, of focus to the movement through the spaces of the apartment. The column that marks the point at which the gallery joins the living room is important as a kind of anchor within space that is otherwise not rigidly defined. But the maple column also creates a warm, almost primitive presence that plays off against the granite and the metal of the crisply geometric hearth and chimneypiece and the cool lines of the furnishings.

The dining room is the most traditional of the apartment's public rooms, a platform for an impressive table and Biedermeier chairs. The window has been built out onto a side terrace, creating what amounts to a tiny winter garden; the walls, set forward, appear almost as sliding planes. Off the dining room is a small jewel box of a study, converted from a space that had once been a maid's room. It can be opened to the dining room to expand that room, or closed off, at which point it becomes soft and lush, almost boudoirlike.

The bedroom is also soft and luxurious, in deliberate contrast with the bath, which, along with the entrance hall, displays the architects' work at its most intense. Walls and floors are lined entirely in a handsome speckled brown granite; there are counters and cabinets made of marble, and a sink that is a cone of stainless steel, its point touching the floor. The bath is a rigorous composition of hard-edged modernist elements, but it emanates richness as clearly and as contentedly as any other room in the apartment.

The movement from the bedroom to the bath in a sense summarizes the central ideas of Mario Gandelsonas and Diana Agrest's work here—it is a contrast of soft and hard, of warm and cool, of traditional domestic imagery with elements that might be considered more industrial. But the contrast is never overbearing, and never appears to be an end in itself. The goal is to show that richness, comfort and the pleasures of elegant surroundings come in many forms, and that it is possible to create an architectural experience of genuine power in even the most conventional of surroundings. △

The bath is a rigorous composition of hard-edged modernist elements, but it emanates richness as clearly and as contentedly as any other room in the apartment.

KEVIN WILKES

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nically underground. "Light is the main thing that keeps the room and the house from looking so mean and small," Wilkes says. At the same time, he has fostered a sense of earthbound enclosure in the space by lining library walls in red maple bookcases and by stepping the upper walls, painted a mute gray blue, inward and upward toward the skylight.

Beyond the small barrel-vaulted entrance hall, a living and dining area stretches out horizontally. On the other side of it, directly in line with the front door, is the kitchen, a central vertical shaft of space also topped by a skylight. "I love to cook," says Ulanov, "and here I can do so while talking to friends."

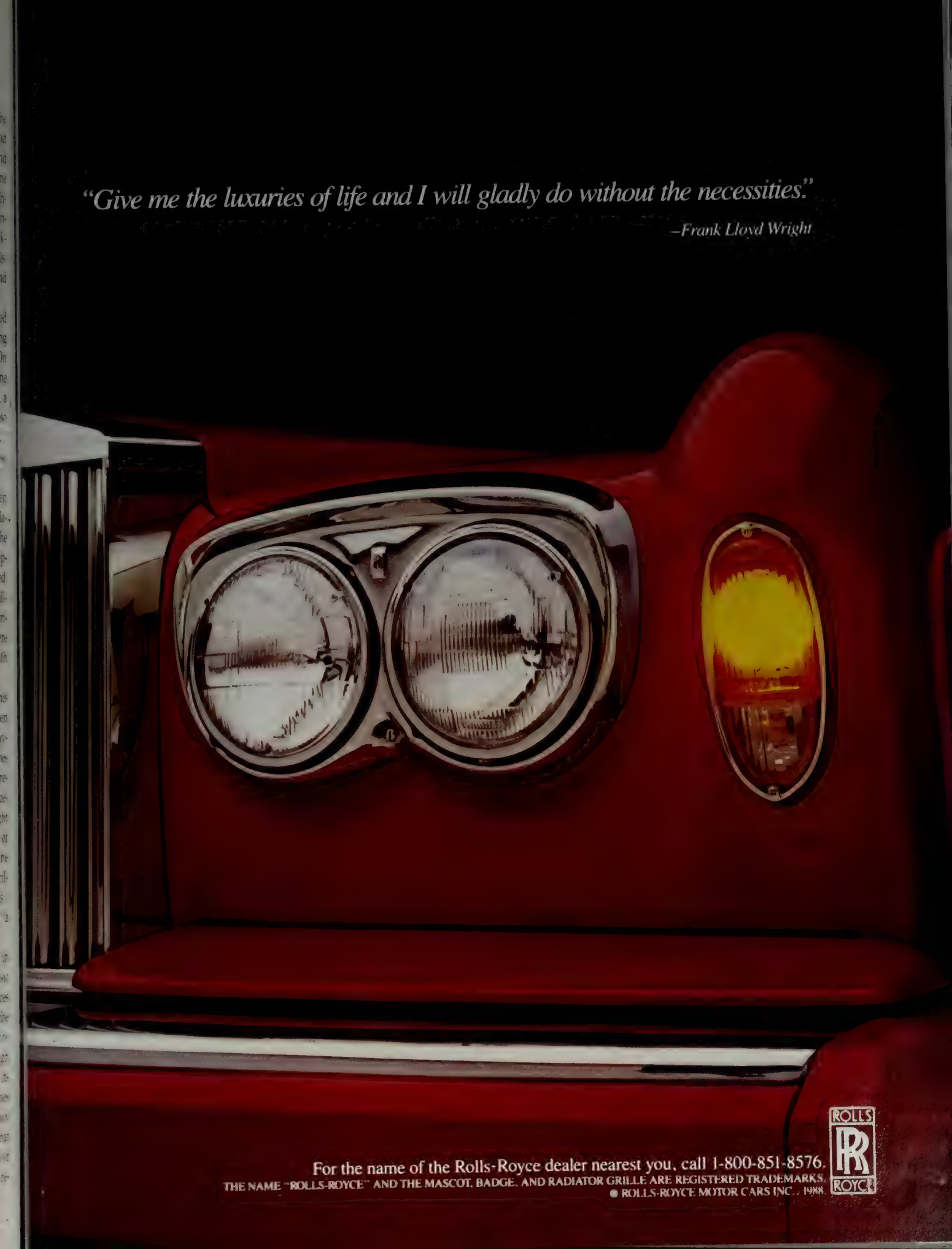
Nevertheless, the architect then installed sliding screens so that Ulanov can close the kitchen off from the living and dining area once preparations for a meal are completed. Behind the kitchen, a narrow hallway has bedrooms placed symmetrically on either side. And finally, there are the stairs down to the library with the tall fireplace at the far end.

At night, guests who follow this processional sequence to the sunken room no longer illuminated by daylight may feel the same way one does when entering the mysteriously crepuscular Treasury of Atreus at Mycenae. While not many families might want a house where the sole form of circulation is directly through the kitchen, Ulanov considers it "brilliant—an idea that actually works." The whole house, he claims, is "a well-designed stage."

Outside, the house, while reclad in cedar shingles, still retains its basic one-story boxy look, with only traces of the architect's hand seen in the windows and door treatment for the short ends of the house. Even though at first glance the house still shows its ranchburger ancestry, the subtleties are there. And as Nicholas Ulanov puts it, "I especially like the fact that from the outside you have no idea of the kinds of spaces that will be revealed within." △

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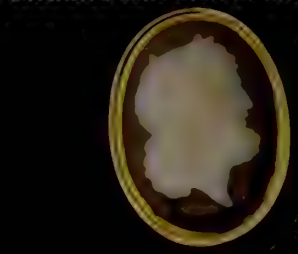
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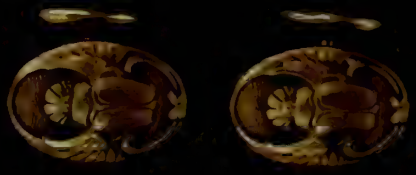
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Red House in Kent

By Elizabeth Lambert

THE ARTS AND CRAFTS Movement begins here. This is Red House, in Kent, which William Morris built in 1860 for his bride—the beautiful Janey, the girl they called "the stunner." Philip Webb was the architect, and together the two men designed every detail of the interior. They had to—nobody else made such simple, well-crafted things, and they would have none of the ornate, machine-made Victorian decoration that generally prevailed.

Having had his say in every hinge, door latch and chair for the house, William Morris then set up his famous firm to produce such things for others, and that firm spread the word and the inspiration.

The movement was based upon Morris's conviction that even the roughest handmade object could hold the beauty of the craftsman's pride and pleasure in his work. He looked back to the medieval artist-craftsman, who was both designer and maker; he felt that art and craft had separated since then—first when eighteenth-century pattern books offered designs to be copied, and again when nineteenth-century machines took over. His definition of art was "by the people and for the people as a happiness for the maker and user."



PHOTOGRAPHY: DERRY MOORE

LEFT: Designed in 1860 by William Morris and architect Philip Webb, Red House in Kent was the birthplace of the Arts and Crafts Movement. The house was the embodiment of Morris's historical decorative philosophy.

BELOW LEFT: Red House still contains many of the details lavished on its design, including a hand-painted settle in the entrance hall.

BELOW CENTER: Its simple shapes made Red House an anomaly among Victorian interiors. A 19th-century photoreproduction of Rossetti's *Joan of Arc* is in the upstairs hall.

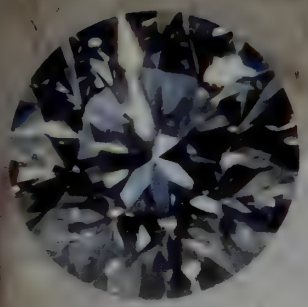
BELOW: The owners have rescued William Morris's designs for the front door, and the wallcovering in his Pomegranate pattern.







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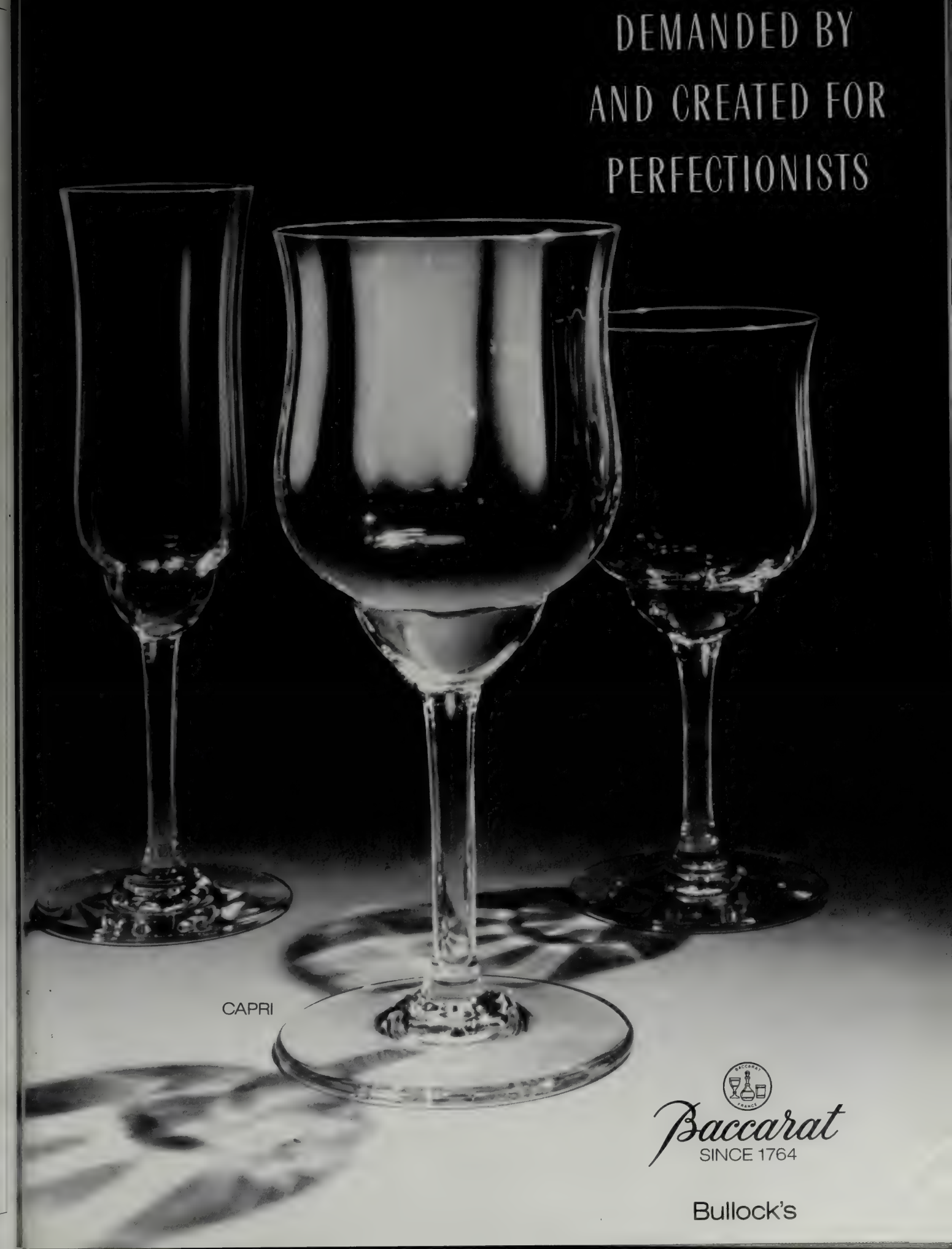
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Red House in Kent
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That sentiment became a crusade, and his friends pitched in with gusto—among them Edward Burne-Jones and Dante Gabriel Rossetti, young men with a heady mix of high ideals and high spirits, unlimited enthusiasm and almost no business sense at all.

Years later Rossetti recalled the first excitement: "One evening . . . we got talking about the way in which artists did all kinds of things in olden times . . . and someone suggested—as a joke more than anything else—that we should each put down five pounds and form a company. Fivers were blossoms of a rare growth among us in those days, and I won't swear that the table bristled with fivers. Anyhow the firm was formed."

And so it continued—all youth and energy and enthusiasm, and Red House was the focus for it all. It was conveniently close to London, so they all came with their wives at weekends. Burne-Jones and Rossetti painted glorious scenes from medieval legends on the walls and furniture; friends of lesser genius painted the ceiling above the staircase by filling in the patterns that had been pricked as dots into the wet plaster.

Janey and William Morris painted flowers twining across the drawing room ceiling, and he taught her how to embroider the panels he designed for the bedroom and dining room. He had, as usual, mastered the craft before designing, and taught himself to sew by unpicking old needlework.

They all worked hard, and they all larked about like schoolboys. Apples stored in the minstrel's gallery were used as impromptu missiles—until Morris got a black eye and called halt. There were practical jokes—buckets of water balanced above doors; or a waistcoat made smaller during the night so that Morris would think his worst fears of getting fat were all too true. In the afternoons there were excursions in the wagonette designed by Webb, trips the Morrises' daughter May remembered: "They used to go [on] little jaunts with their friends, and their appearance caused much joy in the neighbourhood, where it was thought that they were the advance guard of a travelling show."

Evenings brought more high spirits. A friend remembered: "It was the most beautiful sight to see Morris coming up from the cellar before dinner, beaming with joy, with his hands full of bottles of wine and others tucked under his arms."

All were caught up in the enthusiasm and all were filled with pride in Red House. Rossetti called it "more a poem than a house," and Burne-Jones wrote that Morris was making it "the beautifullest place on earth."

Other visitors had other reactions to the ardent and honest simplicity of the interiors. One remarked that the first view inside the front door "appeared to one accustomed to the narrow ugliness of the usual middle-class dwelling of those days as being grand and severely simple." Another was more cautious: "If one had been told it was the South Sea Island style of thing one could have believed such to be the case, so bizarre was the execution," but qualified that by recognizing that "genius always rushes to extremes at first."

All were caught up in the enthusiasm and filled with pride in Red House. Rossetti called it "more a poem than a house."

Those were entirely happy days for Morris and his friends—a life of hard work, common cause, good times and a picturesque setting. The land had been an apple orchard, and the house was sited to fit between the trees. As few as possible were cut down, and others were left so close that one visitor said apples fell in the open windows on a hot night. A covered well provided all the water, and that medieval touch was a great source of pride to Morris.

Webb designed appropriate allusions to the medieval and to the Gothic, but the architecture was not particularly revolutionary. It was inside that the revolution was taking place. The house was comfortable, substantial, and had been planned to suit the Morris family well. None of the rooms faced south, partly because Morris disliked heat and partly to protect hangings and paintings from sunlight. Only corridors and a servant's room catch the sun that others might have welcomed, but an oriel faces west, and there in the alcove Janey and her sister did their embroidery in the gentle evening light.

William Morris had a studio at Red House and designed the first of his famous wallpapers there, but he also took the train to London on weekdays to the firm's headquarters, where he dressed in blue workman's clothes and dictated to clients. It was said, a bit later, that "Mr. Morris . . . laid down the law and all his clients had to bend or break. . . . The goods were first rate, the art and workmanship excellent, the prices high You could have the things such as the firm chose they should be, or you could do without them."

There were business meetings once a week, described by his partner Charles Faulkner as having "rather the character of a meeting of the 'Jolly Masons' or the jolly something elses than of a meeting to discuss business." The gatherings began at eight or nine in the evening, consisted mainly of telling good stories, and went on until two in the morning.

And always, at the end of the day, William Morris had the pleasure of returning to Red House, and arriving at the train station that Burne-Jones's wife described as "a country place in those days, where a thin fresh air full of sweet smells met us as we walked down the platform."

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But the daily train journey was exhausting, and during the winter of 1864 Morris caught a chill that became rheumatic fever. He could not continue the journey and reluctantly decided he must live in London. After five exhilarating years at Red House, Morris and family left in the bleakness of November 1865. They never saw it again.

Today, the owners of Red House, Mr. and Mrs. Edward Hollamby, have restored Morris's designs where possible and found appropriate substitutes where restoration was not feasible. For instance, in the dining room they have hung William Morris fabric to replace the original embroidered panels. Morris preferred hangings to wallpaper, which he considered a cheap alternative to fabric.

In the drawing room, the walls and the ceiling are now painted white wherever the original frescoes have deteriorated. This seems appropriate, for as he grew older Morris himself became more and more attracted to total simplicity. He said he best liked

Morris had a studio at Red House and designed the first of his famous wallpapers there.

"a sanded floor and whitewashed walls, and the green trees and flowering meads and living waters outside."

He loved this house. There would be disappointments ahead—his benevolent hopes that "the people" would benefit from a revival of honest, handmade objects could not be realized, for "the people" could not afford them. The machine was to have its day.

But the Red House years were good years. His world was young—anything seemed possible—and he could create this, the house that he called his "palace of Art."□



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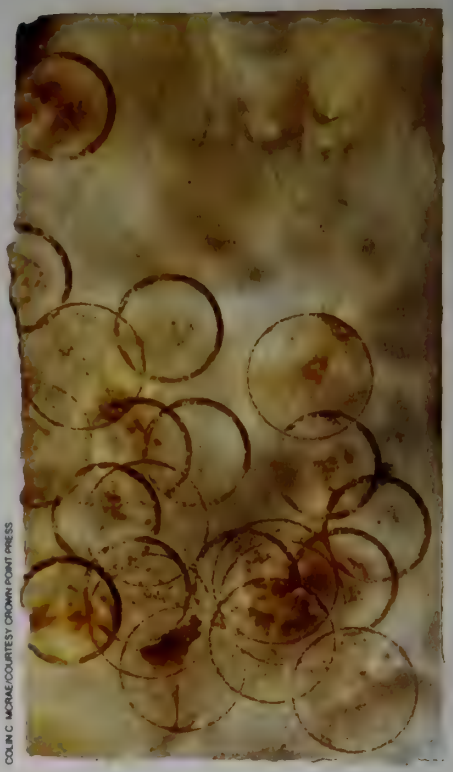
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The Avant-garde Composer Returns to a Lost Love

By David Sylvester

WHILE OPINIONS continue to differ as to whether John Cage is a great as well as an extraordinary composer, his being a man of genius has long been taken for granted. "For nearly three decades, John Cage has been the most fertile, influential and controversial composer of the avant-garde," stated *Newsweek* two decades ago, when Cage was fifty-five. The article also spoke of his widespread influence, through writings and lectures on multifarious topics, as a sage. What had not yet happened—and what has happened over the past decade—was Cage's production of etchings and drawings that have achieved an originality and beauty that make them notable artifacts in their own right, regardless of his other achievements.

An extreme versatility is one of Cage's great oddities. Another is that, while being genial in the sense of "displaying or marked by genius," as *Webster's* puts it, he also manages to be genial in the sense of "marked by or diffusing good cheer, warmth, sympathy, or friendliness." He is someone who suffers fools and calamities gladly, accepting them as part of life's fabric, while making the most vigorous demands upon himself—without fuss, without loss of gaiety. But his most remarkable oddity of all is perhaps the one he shares with dancer/choreographer Merce Cunningham. These two great creative figures have lived together and much of the time worked fruitfully together for over forty years—a rare



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ABOVE: *Fire*, 1985, is from a series of monotypes altered by fire and then branded—in patterns selected by chance procedures based on the *I Ching*—with an iron teapot.

For composer John Cage (below right), the opportunity to make etchings in 1978 at Crown Point Press led to a rediscovery of the visual arts. BELOW: *Where There is Where There Urban Landscape, #6*, 1987–89, shows the effects of asphalt-treated flames; Cage then added linear images to represent buildings.



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The Avant-garde Composer Returns to a Lost Love
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"Not knowing how to draw or make etchings, I kept my eyes closed as I worked," says Cage of *Seven Day Diary (Not Knowing), Day 6, 1978*. The work is from a series chronicling his first printmaking experiments, in which he used instruments determined by chance.

phenomenon in the history of the arts.

John Cage is famous for his curiosity and his capacity for taking new interests aboard, as when, having moved upstate from Manhattan to Stony Point in 1954, he became obsessed with mushrooms and was soon a leading expert on them (and a supplier of them to the Four Seasons restaurant in New York City). One might have assumed that practicing art was another such new enthusiasm—one fertilized by his friendships and collaboration in dance productions with such major artists as Jasper Johns and Robert Rauschenberg. But that is not how it was; Cage had started working as an artist before he was twenty.

"After dropping out of college and going to Europe, I spent most of my time in Paris," he recalls. "There I had the opportunity to see a great deal of modern art and to hear some concerts of modern music, and the impression I gained was that, if that was how things were, I could do it too, and I began at one and the same time painting and composing music. I didn't yet realize that I needed to devote myself to one of them. I became aware of that when I went to Schönberg and asked him to give me lessons and he said, 'You won't be able to afford my price,' and I said, 'Don't mention it, because I don't have any money.' And he asked, 'Will you devote your life to music?' and I said yes, and so I stopped painting."

His early painting, Cage remembers, "began with the business of squinting to see what the color was. The idea came from Impressionism, didn't it, of squinting? I'd go places and paint what I saw. But before I stopped painting I was painting what I saw in reflections. The reflections I used were those of spherical surfaces like the headlights of a car, the silver-coated material at the back. And what I was looking at was architecture—simple subjects, but which were changed by that spherical reflection.

"From that I went to what you might call invented abstraction—shapes. What was interesting to me then was to make a very thin application of the oil on canvas and to make it by using not a brush but steel wool, so that I was rubbing the paint onto

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the surface of the canvas. And I think that could have led to interesting experiences. Well, it stopped when I promised Schönberg that I would devote my life to music, and now," he says, laughing, "I've had some trouble wondering whether I've been faithful to him. But I find ways to think that I have been faithful."

His practice of art went into his writing of music—into the physical writing of the scores, which were beautiful to look at. Consequently, to coincide with a major concert of his music in 1958, the Stable Gallery in New York held an exhibition of his manuscript scores. It was in a sense the beginning of Cage's second career as an artist. But the first active infidelity to Arnold Schönberg was delayed until 1969, when, following Marcel Duchamp's death, Alice Weston offered to commission a work in his memory and Cage produced a series of lithographs and plexigrams, *Not Wanting to Say Anything About Marcel*. And in 1972 he made ten lithographs for the *Mushroom Book*, of which he was coproducer.

"Because of growing older," he observes, "I take the opportunity to multiply my interests rather than to concentrate them, knowing that this is the last opportunity I have to do that particular thing. And that was why I began making etchings. When I received the invitation from Kathan Brown in 1978 to come to Crown Point Press in Oakland and work, instead of saying no I immediately said yes. I had years before been invited to India by Gira Sarabhai to take a walk in the Himalayas. I later found out that the walk would have been on elephants and that we would have had many servants and so forth, and I always regretted that the walk never took place. Because, you see, when she asked me to come out I said, 'I'm so sorry, I have these obligations,' and then when I told her I was ready to take the walk she was busy with something else, so the walk never took place. And that was why when Kathan asked me to come to Oakland I said yes immediately. And I've been going year after year and sometimes twice a year ever since."

He is famous for his curiosity and for taking new interests aboard.

Of his drawings Cage says, "There have really been only two times when I made them—in intensive drawing periods, in 1984 and 1987."

The drawings and some of his recent etchings were made by placing small stones on the paper and making lines around them. The number



The Avant-garde Composer Returns to a Lost Love

of times the process is to be repeated in a particular drawing, the choice of which of several stones is to be used, the choice of where that stone is to be placed on the paper, the choice of which of several pencils of varying weight is to be used—these successive decisions are determined each time by chance operations, such as the tossing of coins, employed in conjunction with the Chinese *Book of Changes*, the *I Ching*. The systematic use of chance in composing works of visual art is precisely analogous to Cage's systematic use of chance in composing music and, of course, has the same motivation—to reduce to a minimum the indulgence of his personal preferences, the manifestation of his personal feelings.

Another fundamental characteristic that Cage's drawings and etchings share with his music is the exercise of the collage principle—that of constructing a work by assembling disparate existing units. Or, as he puts it, "a bringing together of things that wouldn't be together unless you brought them together."

Today, some of Cage's music is made by a bringing together of fragments of several tape recordings, played simultaneously or cutting in and out of one another. These may include recordings of performances of song or speech or instrumental playing, recordings of human or animal or natural or mechanical sounds in the real world—that is to say, assemblages analogous to a Cubist collage by Picasso or a Dada collage by Kurt Schwitters.

But these etchings and drawings by Cage are nothing like that: They are not a collection of fragments; they have a surface as homogeneous as an Impressionist painting. However, the superimposed interweaving lines are formed by shapes from the real world—the stones that they outline. A piece of reality has been introduced, as in conventional collage, but only in order to leave the mark, the imprint, of its intervention. The strategy is akin to that of Cage's most famous invention, dating from 1938, the "prepared" piano, in which he inserted between the strings various foreign bodies made of wood, rubber, metal, paper and so on, and their intervention gave the piano a whole new range of sounds—a "gamut of pings, plucks and delicate thuds," as Virgil Thomson once put it. The beauty of this music lies in its amazing sustained crystalline luminosity.

John Cage, indeed, seems to have a Midas touch by which everything he handles turns to light. It occurs in his drawings and etchings as it does in his music. And it is possibly the sign of the real draftsman—from Michelangelo to Mondrian—that somehow his paper becomes infused with a sensation of light. □



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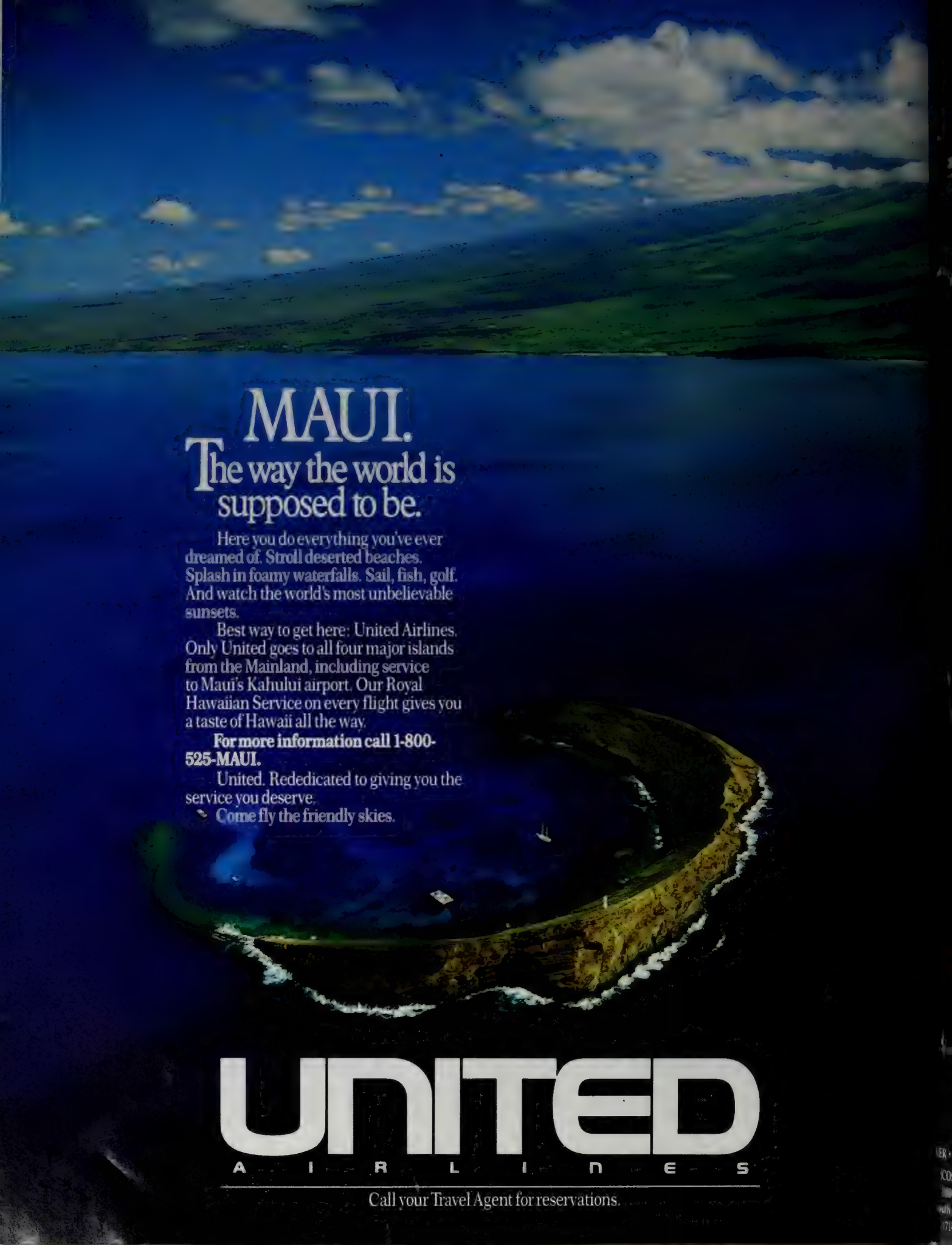
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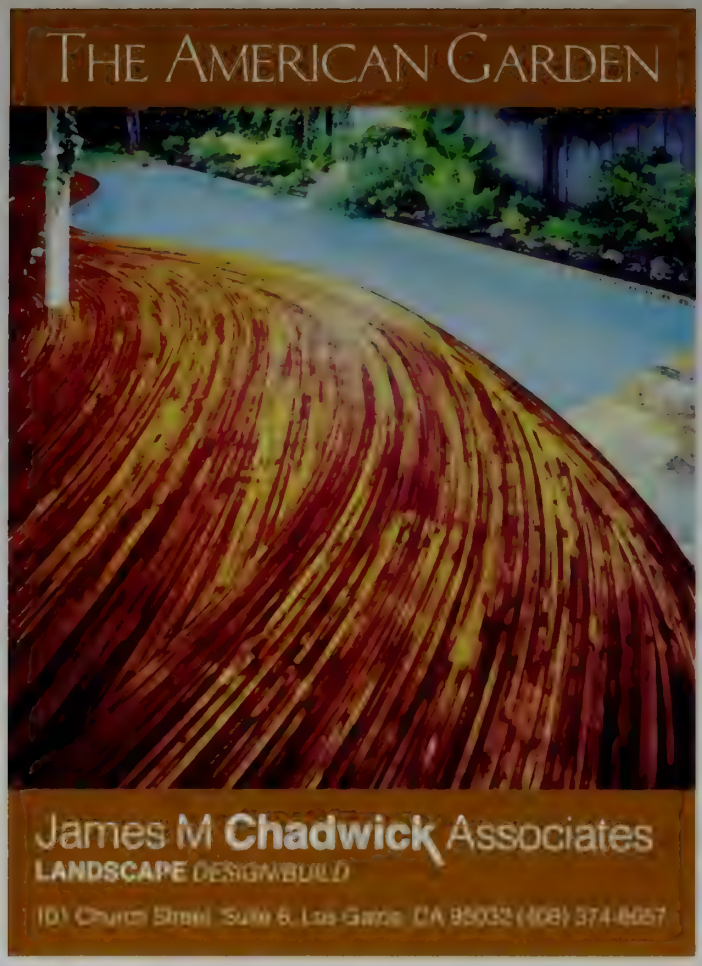
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Contemporary Southwest

A Designer Renews the Santa Fe Idiom



INTERIOR DESIGN BY SALLY SIRKIN LEWIS
TEXT BY ROGER MORRIS
PHOTOGRAPHY BY JAIME ARDILES-ARCE



PRECEDING PAGES: A traditional adobe house nestled in the hills above Santa Fe is an escape for Bernard and Sally Sirkin Lewis. "We never fail to be amazed by the colors of the sky and of the mountains," says the designer. The terraced grounds are filled with piñon, fruit and pine trees. THESE PAGES: The beamed living room blends contemporary art with native American and African artifacts. Pollock chairs from Knoll surround a trestle table. Oils are by David Storey, at rear, and Nancy Haynes. Other objects are a circa 1870 Apache feather headdress, a storage vessel from Mali and, from J. Robert Scott, a Nigerian terra-cotta cavalier.



ABOVE: "I see the house as very contemporary with traditional influences," says Sally Sirkin Lewis. In the living room, which looks toward the Sangre de Cristo Mountains, a native American pot rests on the hearth; it was found by the Lewises "a dozen years ago in Los Angeles." On the pedestal, Rick Dillingham's *Trojan Gas Can*. OPPOSITE: In the study are a pre-Columbian terra-cotta figure and native American artifacts, including tomahawks and an Apache ceremonial puberty dress.

RIGHT: On the dining room table, set with colorful Southwest pottery and napkins, is *Bhutra*, a 1984 bronze by Thom Cooney Crawford. In the archway hangs a native American bustle with two trailers, circa 1880.



There is a sense of the designer's discovery—a coming upon the unexpected juncture and joining of aesthetics.



Nancy Graves's colorful *Diba* dominates the master bedroom. "I'm capable, I think, of using antiquities, of doing something very minimal yet with lots of space. I think about Le Corbusier or Mies van der Rohe. I wish I could do what they do." Furnishings and fabrics throughout from J. Robert Scott. In the master bedroom they include end tables, handloomed cotton on headboard and bench, and glove leather on chair and ottoman. Hansen lamps.

"THE STRUGGLE AS a designer," says Sally Sirkin Lewis, "is to do something to please someone else." It is a deceptively modest summary of the challenge she met and mastered in her New Mexico house.

For the Los Angeles designer, a second house in the hills above Santa Fe was to be a place of respite and relaxation for her and her husband, Bernard, whose commission, in a sense, she took on. "A client usually wants your vision, but in this case," says Lewis, "my husband wanted some of his own, too. I didn't know whether I could do it, though I pretty much saw it right away."

Still, the task was never merely a tailoring of taste. They both sought a personal statement that would blend southwestern architecture not only with their collection of native American artifacts and Mexican and pre-Columbian antiquities but with the work of young contemporary artists, African sculpture and reminders of classical Europe.

Little about the traditional adobe house prepares a visitor for what lies within. From the first, there is a sense not of the designer's invention or crafting so much as her discovery—a coming upon the unexpected juncture and joining of aesthetics.

At one side of a spacious skylit living room she has juxtaposed a vast David Storey abstract oil, a pair of bronze shamans, a venerable trestle table and a leather-covered French fauteuil. Great elk horns that she and her husband found together preside over a pristine curving fireplace and beckon to a semicircle of sleek modern sofas sprinkled with leather-backed kilim pillows. Nearby are a Nigerian terra-cotta cavalier, the whimsical red *Trojan Gas Can*, 1988, by ceramist Rick Dillingham, an imposing storage vessel from Mali, an Arizona Apache feather headdress worn more than a century ago.

"Every house says something to you," Lewis reflects. "I never like to deny structure." Lewis has kept the warm woods and caressing contours of the adobe, the *latillas* and vigas and pure crystalline light, the subtle symmetry and unrestricted freedom that mark the singular Santa Fe idiom. Nonetheless, the language of her interiors is at once strikingly varied and cosmopolitan.

The natural, found integrity of the aesthetics is carried throughout. The couple's study displays Navajo and Apache baskets, a 1976 oil by Ted Stamm titled *Dodger-35*, more kilim pillows. Surrounding a sofa and armless chairs are both pre-Columbian and distinctly late-twentieth-century works. As if to symbolize the gathering of time and space, over the small fireplace is Greg La Chapelle's 1984 *Cliff Dwelling* in cast concrete.

It is here too that one begins to understand that this house draws its unpredictable compatibility of styles not from art and artifacts in some array but from the sheer intimation of life the objects and their beauty share.

"I try to buy things when I see them and love them," says Lewis, who by training, temperament and heritage (her mother was an artist) has been primarily involved with contemporary art. "I don't really try to follow after anybody," she adds, while confessing to a lifelong love of Le Corbusier and Mies van der Rohe and their amalgam of tradition and spontaneity. But the coexistence she has nurtured on this Santa Fe hillside as both designer and resident seems to spring from something deeper. "I love all things," she says. "I feel the continuity of all things."

None of the Lewises' remarkable blending of epochs and cultures, values and visions, diverges from the haven she meant this house to be. The master bedroom, facing onto the piñons and juniper outside, is open and muted; the quaint log-cabin guesthouse in back—an artist's studio from the 1960s—is appointed with colonial Mexican chairs, quiet acrylics and oils of the 1980s, and native American kachina dolls. Has she, the designer is asked, explored something authentically new in this marriage of archaic and ultramodern? Is there some wave of a design future here for Santa Fe houses, for the originals and their far-flung imitators?

"I'd call it contemporary Southwest," she answers slowly. "I probably take for granted what we've done here, and I think it works. In any case," Lewis says finally, "I've fulfilled my mission; my husband is happy in this house. I love it here as well. I only wish I didn't have to go back to Los Angeles!"

Purpose, place, objects, style, harmony—it may well be the underlying affection and respect for each that ultimately unites so comfortably in the Lewises' Santa Fe retreat such disparate genius and ethos. "Where there is veneration," promises the Tibetan proverb, "everything emits light."□

Lewis has kept the warm woods and caressing contours of the adobe, the subtle symmetry and unrestricted freedom that mark the singular Santa Fe idiom.




Paris on Park
Countess Eugenia de Serigny's
Manhattan Apartment



"The countess is very much like her apartment—very European," says Juan Pablo Molyneux, who designed Countess Eugenia de Serigny's New York pied-à-terre. OPPOSITE: Molyneux created the entrance hall and added *faux-marbre* columns, which frame a Louis XV marble-topped giltwood console and carved and gilded mirror. ABOVE: In the living room, Gaspar Pieter Verbruggen's *Urn of Flowers with a Bird* is mounted over the 19th-century black and white marble mantel. The tapestry panels are 18th-century Flemish. An Adam-style English demilune commode from Hyde Park Antiques faces a pair of Boussac of France chaise longues. On the low table are Oriental lacquer boxes from Florian Papp. Stark carpet creates a border for a Persian rug.

IF COUNTESS Eugenia de Serigny isn't commuting between her principal residences in London, Paris and New York, you might find her hiking up a Tibetan mountain or windsurfing across any one of the seven seas. You won't find her stationary, at least not for long.

"*Boredom*—I don't know what the word means," concedes the countess, who not so long ago (circa 1970) wore yet another title—that of figure-skating champion of France. Nowadays, however, she prefers downhill skiing, waterskiing, tennis, dance or windsurfing—at least five hours a week of some combination of these.

Recently, when it came time to purchase a new Manhattan apartment, she proceeded with her usual alacrity. It was afternoon in Paris when she received an urgent message from interior designer Juan Pablo Molyneux in New York: He'd just seen the ideal place for her, but the real estate agent was due to take a bid on it that evening.

"I told her, 'You have to get here *now*,'" recalls Molyneux. Debarking the Concorde hardly four hours later at JFK, Countess de Serigny motored directly to Park Avenue, placed her







bid and returned whence she came. "I think she was home in time for dinner," says Molyneux, who designed the countess's previous domicile in New York, which she visits for a month or two each year.

According to both parties, designing the new apartment took only marginally longer than purchasing it. "I trust him," says the countess. "I start a sentence and he finishes it."

As the designer recalls, his client wanted "something that could as easily be in London or Paris. We could have done something younger, or high-tech, as some young Europeans do in New York, but Eugenia likes to live as she always has."

Molyneux wrapped nearly every inch of the duplex—walls and furniture—in soft, dark velvets, yielding an effect that is "romantic, out of *La Traviata*," he says. The nineteenth-century furniture he purchased—largely French but also Chinese, Italian and Austrian—joined a selection of heirlooms, notably several grand Flemish tapestries from the count-

"Juan Pablo and I both like warm, theatrical ambiance," says the countess. PRECEDING PAGES: A 19th-century Flemish tapestry fragment hangs on one wall of the living room. The sofa, ottoman and wallcovering are from Boussac of France; silver candlestick lamp from Nesle. ABOVE: White-and-gold Italian Neoclassical chairs from Florian Papp surround the dining table. Wallcovering from Brunschwig & Fils. OPPOSITE ABOVE: Countess de Serigny sits at a window in the master bedroom next to a Charles X needlepoint chair. OPPOSITE: Louis XV–style fauteuils flank a William and Mary japanned double-chest secretary from Hyde Park Antiques. Atop it are a Chinese temple jar and two Coalport chargers from Bardith. Stark carpet.

ess's family château near Limoges.

Introducing ancien régime and Restauration touches to a twentieth-century Manhattan co-op posed no dilemma for the client. "Why not? New York's old buildings have high ceilings and the proper proportions," she reasons. "It's all a matter of proportions—with the wrong ones, even the best furniture won't work."

This is not to say that in New York—as anywhere—she has not modified the décor to suit the local customs and climate. On Park Avenue her dining room, where the bay window is lined with an upholstered banquette, is generally used as an additional salon (the dining table appears only rarely). "In New York I wouldn't think of having dinner at home," she confesses, adding that not having a permanent formal dining room is an idea rooted in the French eighteenth-century tradition:



HANS NELEMAN



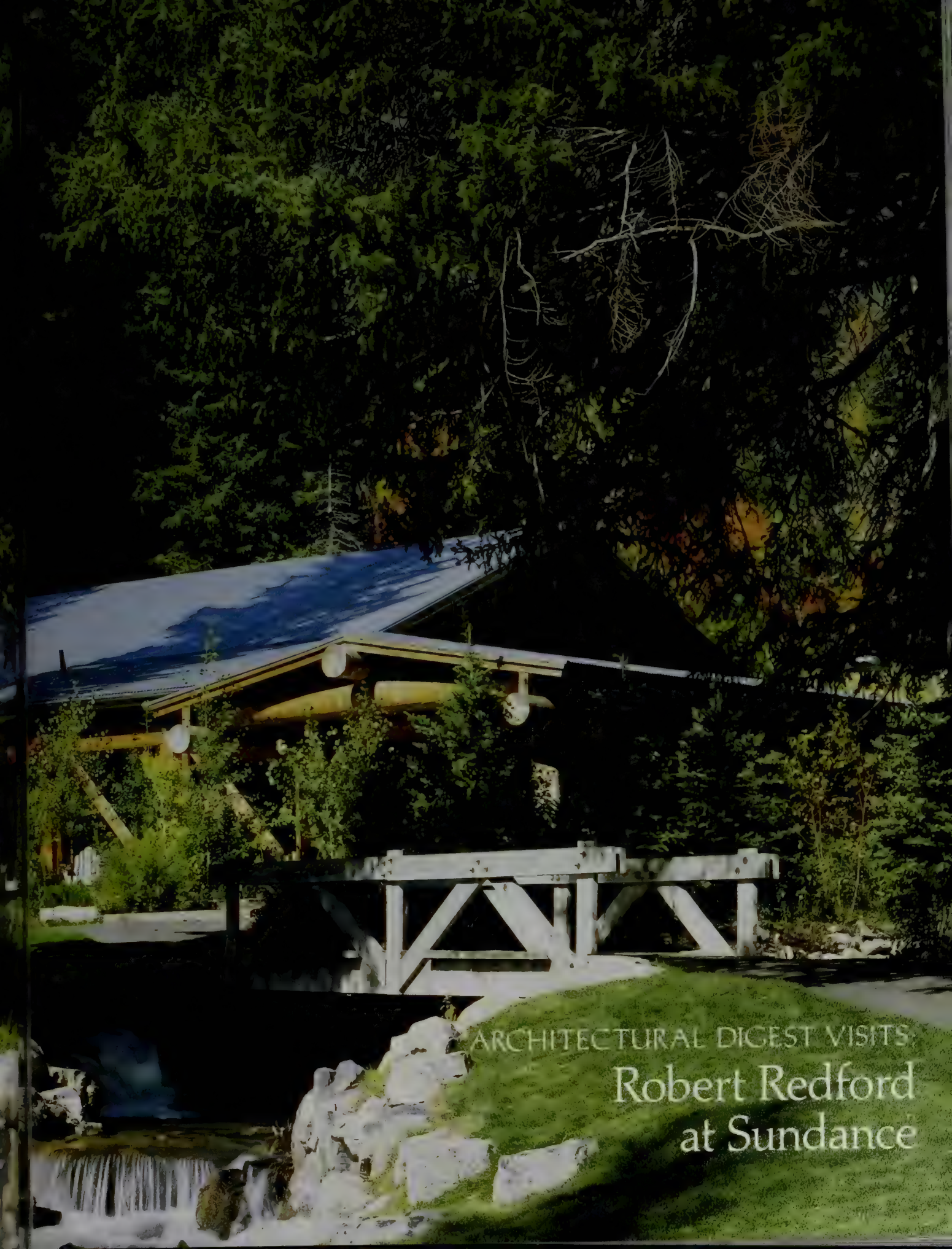
"There were no special rooms for eating then. When people wanted a meal they rang, and three or four butlers in curls carried out a table."

Hidden throughout the apartment are several James Bondish features: At the touch of a button, the Boussac chintz on top of her canopy bed furls to reveal a television projector; simultaneously a nine-foot screen lowers from the ceiling. "It's a bit crazy," admits the client. "I would never have this in London, but it's so convenient, and in New York I need that."

License for such pampering, in other words, is granted only in combative climates, like New York City's. Indeed, it's the very dynamism sparked by this mix of luxury and duress that draws the countess. "In all the world," she concludes, "I feel most at home in New York. The biggest luxury, for me, is its contrasts—then you appreciate everything."

The city offers another advantage, she adds. Thanks to advances in transportation, getting there from Paris or London is easier than crossing the English Channel, and about as fast. "By Concorde, it's nothing." □




ARCHITECTURAL DIGEST VISITS:
Robert Redford
at Sundance





"Sundance is a mixture of old and new, lush and spare, sophisticated and primitive—like art itself," says Robert Redford, who over the last 20 years has gradually developed the Utah ski resort and created a community dedicated to the arts. PRECEDING PAGES: The Sundance Institute screening room, designed by San Francisco architects Backen, Arrigoni & Ross, epitomizes the spirit that Redford wanted to capture. "You enter a Hansel and Gretel cottage and find yourself in a state-of-the-art theater," he says. THESE PAGES: A pavilion by his house overlooks a landscape Redford has compared to Africa. His collection of native American artifacts includes a Teec Nos Pos rug, foreground, circa 1900; a 1920s Navajo diamond-patterned rug, on ledge; and a Lukachukai Yei rug, circa 1950, at right.

TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY DICK BUSHER



IN 1900 THE "historic" period in native American art—the period of the great nineteenth-century blanket weavers, beaders and potters—unofficially came to a close. In 1900, also, the federal government sold a canyon—a glacial bowl at the foot of Mount Timpanogos, Utah—to a Mormon family named Stewart. The Stewarts purchased thirty-five hundred acres at two and a half dollars per acre, pastured some sheep there and eventually built a small ski station with one lift and a Samoan-style restaurant. Before Utah was settled, though, the canyon had been an Indian hunting and fishing ground.

Robert Redford loved that "semi-

ABOVE The rustic hillside cottages were designed by Salt Lake City architect John Shirley, who followed Redford's mandate to minimize their visual impact and to preserve the existing vegetation. OPPOSITE Soaring glass windows with a stained-glass panel set into the skylight provide another dramatic panorama from Redford's living room. Encircling the sofa are Hopi kachinas, an Anasazi bowl, baskets from the Navajo and Yokut tribes and a sand-painting table based on a design by Redford.

wilderness" long before he owned any part of it. He had passed through the canyon on his way home to Los Angeles from Colorado, where he went to college, and he found himself going back to camp there. "I've always had a visceral sense of place," he says. "I know instinctively where I feel at home and where I don't, but I can't say why. The affinity isn't only too mysterious and personal, it's also the sort of thing that risks sounding hokey."

That wariness, which is part self-irony, is typical of Redford. It protects a depth of feeling, though, that is somewhat reminiscent of another landowner and romantic hero—Tolstoy's Konstantin Levin. Levin fretted over his estates with a similar reverence, fervor, pragmatism and aloofness, and he felt something of Redford's conviction that, in relation to the land, he is a "caretaker rather than a possessor."

After college, Redford spent less time in the West. He studied painting in Florence, a city he loves, and eventually moved to New York, another city he loves, to act on Broadway. "I like extremes," he admits. "The very primitive and the very sophisticated." But his marriage to the Provo-born Lola Van Wagenen cemented the Utah connection, and in 1961 the couple acquired their first, very modest piece of local real estate—two acres. The view from the homesite was then, and still is, of a pristine landscape that resembles an upturned palm: alpine meadows form its fleshy mounds and outcroppings of glacial rock are its half-clenched fingers. Its grandeur, Redford has remarked, rivals that of Africa, while its seasonal mood changes give it, if anything, more variety.

During the early sixties, Redford's career was quietly gathering momentum. "Do another TV show, buy another acre," the actor smiles. In 1963 he built his family a small house on their property, doing the construction work himself, an experience he calls "the first important thing I accomplished." By the late sixties, though, the immense popularity of several movies in succession—culminating with *Butch Cassidy and the Sundance Kid*—gave Redford the means (and sense of empowerment) necessary to make an enormous and what seemed then like a "crazy" investment. "I want to buy a canyon," he informed his lawyer. And he proceeded to do so, forestalling a rumored development scheme, which would have parceled the land into quarter-acre lots.

For the next ten years—"our Brigadoon decade"—Sundance was a low-key ski resort, stylishly rustic even in those pre–Ralph Lauren days, with some of the finest powder in the West. "It was the private Shangri-la of a millionaire Hollywood star," Robert Redford continues, deadpan. "I couldn't get a bank loan. Every vehicle we had stalled. The waiters didn't come to work. Our sewers backed up. We were robbed, and the tree



in the Tree Room restaurant died."

During that period of "spending money and not knowing what I was doing," Redford also attempted to balance the gains and losses that had come to him with celebrity—and, perhaps in that respect, his domain was an alter ego. He was wary of promoting Sundance, although he did just enough promotion to keep it solvent. He was also fiercely protective of the canyon's "privacy," a word that for Redford implies integrity or soul. "I guess I was impossible to be in business with," he concludes wryly. And so he bought out his original partners, who couldn't understand why he so "perversely" refused to expand. He had discovered, though, "that to keep something intact, you have to keep your own vision of it intact."

Redford had also begun to realize that the challenge of Sundance was, on a modest scale, a paradigm for the larger challenge that faces urban planners and environmentalists. "We don't live in a feudal world. We live in a development-obsessed modern society," he says. "You can't stake out your private nature preserve; you can't sell people on environmentalism as a spiritual ideal—it has to be viable for other reasons. So the question is, How do you 'develop' without 'development'?" An answer to that riddle would come from the actor's own medium. Redford would "develop" Sundance the way one develops a photographic image: by bringing its nuances into focus, without violating its frame.

The Sundance Institute was established in 1980, and when it finally



BELOW: Redford, who also collects contemporary native American art, has a Fritz Scholder work in his entrance hall. To the right are a Plains Indian bow and wooden arrows. A Navajo wedding basket hangs by the stairway; below it is *Hoop Dancer* by Stan Johnson. ABOVE: Housed in an antique case are potsherds and arrowheads. One of the prehistoric tools in front was discovered while the house's foundations were being dug.

jelled for Redford as a concept, so did some disparate elements in his own life. "Running a resort had never been my ambition," he says. "But for a long time I didn't know what my ambition was. I was a big success in Hollywood, and the power that came with that success felt inordinate. But particularly after *Downhill Racer*, I wanted to continue experimenting with a freer, semidocumentary style of filmmaking. I missed the spontaneity I'd felt as a painter, the visual storytelling . . . passing a saloon, dirty four o'clock light pouring through a door, sketching a barfly." He winces a little at his own lyricism. "That loss nagged me."

Not until 1979, when Redford attended an independent film festival in Salt Lake City, did he "take in the fact that experiments *were* going on—in provincial garages—and not getting seen. It dawned on me that Sundance was the perfect place to create a community of artists. The ski business could support it—not vice versa, as is usually the case. And managed well, the resort concessions could underwrite the kind of risk taking, diversity and collaboration that usually don't get backed in the arts marketplace. As a result, there are no rules here—no production codes. The greatest luxury an artist gets at the Sundance Institute is the freedom to fail."

Initially, the institute focused exclusively on cinema, offering summer residence fellowships to screenwriters and directors. Participants from around the country were chosen for the promise and originality of their feature-length scripts, but also for a commitment to the principle of ensemble filmmaking. They



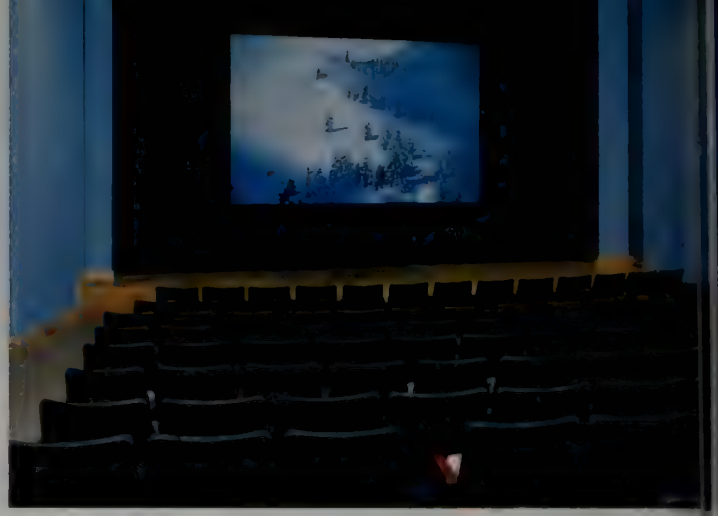


MARY E. NICHOLS

ABOVE RIGHT: Interior designers Mary Whitesides and Nancy Maynard continued the rustic theme inside the new guest cottages. The headboard relief carving is of a thunderbird.

RIGHT: Inside a garden shed are wildflowers gathered by Redford on his rides. They are left to dry and are then placed around his house and in the cottages and public areas.

RIGHT: Those attending the Sundance Institute's many performing-arts programs benefit from its facilities, which include a new screening room. BELOW: The Tree Room is one of the public areas into which Redford's collection has spilled over. A prize piece is the large Navajo weaving, circa 1930, from the Piñon area, which covers the restaurant's back wall. To its left is an early-20th-century Karok gathering basket. An alabaster carving stands at left; at right is a handwoven basket from Botswana. BOTTOM: Sepia-toned vintage photographs of the area were used in the cottages. OPPOSITE: A piano is silhouetted in the doorway of the rehearsal hall, which was designed by Backen, Arrigoni & Ross as a multiuse facility for dance rehearsals and conferences. At right is *Morning Prayer* by Apache artist Allan Houser.





Bloom and *The Ballad of Gregorio Cortez*)—the luster of the institute grew. So did competition for acceptance into its expanding programs, which now include laboratories in other performing arts: children's theater, dance, playwriting and film composing. Writer and illustrator Maurice Sendak and choreographer Martha Clarke have both been recent fellows. Lyricist Richard Maltby, composer David Shire and writer Bill Davis have collaborated on a new musical at the institute. And Redford is particularly proud of—and engaged with—its two-year-old Latin American Exchange Program, which brings filmmakers from Central and South America north to Provo Canyon.

As the brackets of his own career have been painting and directing, one would expect Redford to have a strongly visual imagination. He does, spent a month of intense experimental work in a film "laboratory" conducted by the institute's "resource personnel": mentors such as Sydney Pollack, Waldo Salt and George Roy Hill. Dialogue among and across the disciplines was encouraged, and fellows had access not only to creative counsel, sophisticated technology and script readings by professional actors but also to expertise in the areas of marketing and finance.

With the success of the first laboratories—and of the films they later generated (such as *El Norte*, *Desert*



MARY E. NICHOLS



and his exigence is legendary. "Bob has a terrifying eye," an assistant complains fondly. "He notices if you bring a new six-inch cactus into a thousand-square-foot dining room."

From the beginning, Redford envisaged Sundance as a place that would be "big on ideas, small on buildings, with a rustic shell designed to disappear as nearly as possible into the landscape." Construction materials—the limestone, the old tree-trunk columns, the rough-hewn local cedar—were to echo the canyon's geology. At the same time, though, Redford insisted on state-of-the-art facilities, furnishings chosen as much for their modern comfort as their Western charm, and on the creation of public spaces that, as he puts it, "combine indoor intimacy with the outdoor experience."

The outdoor experience, of course, as unmediated as possible, is still primary to both Redford and Sundance. There are fifty acres under development by Sundance, and on them are the rehearsal hall and screening room, a gift shop and two restaurants, and farther up the road a carefully sited cluster of private homes and the recently finished rental cottages. But four hundred and fifty acres are devoted to skiing and recreation, and an area has been set aside to help replenish the wild game that was once hunted. Grouse, mule deer, elk, groundhogs and a few "stray rutting moose" are now flourishing again, as are six rare species of hawk and eagle. Artists are also encouraged, Redford notes, "to come up for some mountain solitude."

Sharing the elixir of that solitude is one of Redford's greatest pleasures, as a host, an arts patron and a father. Years ago, when his children were growing up, he encouraged them to go into the mountains for a day alone. They were allowed to take a sandwich, but nothing to read or to play with. His challenge to them was that of a treasure hunt, and the treasure was a sense of connection—through the wilderness—with themselves. "It was a challenge," Redford explains, "that was part of every young Indian's initiation into his culture."

Redford has studied native American culture most of his life, and an Indian blessing opens each summer session of the Sundance Institute. "The Indians have a sense of balance—a sense of awe, humor and scale in relation to nature—that we lack," he says.

Over the years, however, Redford's own work as an activist had made him aware that a sense of balance, not to say humor, was missing from the "often boneheaded, inflammatory"

continued on page 250



Equestrian Inspiration

English Traditions Distinguish an Estate near Chicago



ARCHITECTURE BY JAMES L. NAGLE, FAIA
TEXT BY JUDITH NEISSER
PHOTOGRAPHY BY TONY SOLURI



TURNING THROUGH the front gates, one can easily imagine that the meandering gravel drive leads to an English country estate. It's all there: a handsome brick structure standing solid beneath a rhythmic composition of gables and dormers; a formal courtyard garden intimately related to the house and adjacent stables; a deep lawn and surrounding fields informally planted and etched with riding rings and paddocks.

The image is so reassuring, so substantial, that it is hard to believe this harmonious ensemble was created just a few years ago out of a discordant group of buildings, or that the site is a twenty-five-acre farm in a Chicago North Shore suburb. Rather, it conjures up Surrey, the early part of the century and the refined vernacular of Sir Edwin Lutyens.

That was partly the intention, according to James Nagle, the architect responsible for the project, which joined two smaller brick houses into one. The original structures, although humble, were designed in the English country-house tradition. Of the renovation, Nagle says, "We tried to do what was correct for the houses rather than what was current."

The imagery plays up the owners' love of the English countryside. They raise horses and often holiday in England and Ireland during hunt season. At home, they ride to the hounds three days a week, three months out of the year. His business is related to the theater, and in fine theatrical tradition, this project is also filled with behind-the-scenes surprises and strong underlying themes.

The theme behind the main house is a *Pygmalion*-like transformation of the humble to the grand. The starting point: a pair of identical caretakers' cottages built in the mid-twenties by a Chicago industrialist. Placed side by side, sixty feet apart, these masonry structures represent the only architecture designated in the grand plan that was ever completed. Following the crash of 1929, the estate was sold.

In the fifties, a new owner enlarged both cottages, but according to Nagle, "that succeeding design was unfaithful to the original. The roof slants were altered to a flat fifties pitch. Still, the houses retained their twin status."

To accommodate the current owners' desire for a larger house, yet one imbued with period charm, Nagle inserted a centerpiece—an entrance hall, living room and dining room—in the sixty-foot gap between the houses, resulting in a grand façade that is slightly asymmetrical yet balanced. New and revised rooflines are the dominant elements that tie all the parts together. Their visual interest hides some fascinating structural and spatial tricks.

An awkward juxtaposition of old and new inspired a false dormer on the north where the existing house and addition are linked. This artful



PRECEDING PAGES: Once two caretakers' cottages built on the edge of a Chicago industrialist's estate (the rest was never completed because of the Great Depression), a brick house in Highland Park, Illinois, features a 60-foot-wide breezeway linking the two structures.



ABOVE: An allée of pear trees marks the formal entrance; at left are the stables. RIGHT: In effect a small English village, the house pays tribute to the architecture of Sir Edwin Lutyens and the landscape designs of Gertrude Jekyll.

OPPOSITE: A view from the hayloft takes in the property's key axis: a line of sight extending from the arched central door to the courtyard (where the owners' horses often stop to nibble or sip) and stables. To heighten the rusticity, the brick paving continues indoors.



prop opens up over a music room with a greenhouse ceiling that is actually illuminated by artificial light. Wooden trusses in the nearby living and dining rooms are formed from new pine beams distressed to look old. Double-glazed casement windows throughout are new, but they emulate the original panes divided by wood mullions.

Nagle has taken architectural license here and there for reasons of comfort. The new kitchen, built in the south preexisting house under the master suite, is an element of contrast. Its white modernity gently contradicts the pervading look of venerable authenticity. Yet the transition from old to new is smooth, as the planked-pine flooring of adjacent rooms continues on here.

This is a picturesque house. The irregularities and contrasts of new roofs and old roofs, of original bricks and specially made bricks, of curving drive and straight allée, all add up to a charming picture, enhanced in the courtyard by alternating bands of rich textures. First comes trim boxwood; next, uneven red brick; then blue gravel—all surrounding an octagonal fountain that doubles as a watering trough for the horses. Here is the heart of the composition: the axis that connects front door, back door and stable door, which all share the same shape, a flat brick arch. From the central hallway the owners can look back across the courtyard and keep an eye on the horses craning their necks out of the stalls.

In the midst of all this carefully planned rusticity, a visit to the pen outside the garage yields a different kind of view. There—keeping company with two sheep, a goat, four dogs, a cat, and hens laying blue and brown eggs—lives a llama, proving that within this orderly composition, surprises thrive.□



LEFT: "The dormers were added to pull light into the living room and dining room," says architect James Nagle, "but they also give scale, detail and interest. The house is so active—so all over the place—that we added the dormers and shingled roofline to pull it all together." ABOVE: Recently retrenched and stocked with fish, the pond offers views of green pastures just across the water.



The Pleasures of Partemi

Restoring a Ruined Castellino on the Tuscan Coast

INTERIOR DESIGN BY DIANE BURN
TEXT BY IRENE BORGER
PHOTOGRAPHY BY DERRY MOORE

"It has been the challenge of my life—an immersion into a completely different culture. Even the simplest techniques of building are different here," says Diane Burn (above) of her painstaking restoration of an Italian *castellino*. RIGHT: Set in the hills above the resort town of Porto Ercole, the house overlooks olive groves, wooded hills and the Mediterranean.

WHEN DIANE BURN first saw Partemi, her seaside house midway between Florence and Rome, both designer and *castellino* were in disrepair. "I had a patch over one eye and could barely see," she says today. "There I was at the top of a mountain, looking at this abandoned ghost with no ceiling, no floors, just four walls gaping at the sky. I went away for a few days and felt it branded into my mind."

No stranger to the lure of the past, the designer had rescued a faded San Francisco mansion (see *Architectural Digest*, September 1978) and aged a New York penthouse to look like a fanciful villa (February 1986). But never before had she taken a full-fledged ruin, all vines and rubble, and brought it back to life. Nor had she navigated the illogical pathways of renovating a house on foreign soil.

Her companion and architectural consultant, Roberto Bertuzzi, returned with her to the four massive, forlorn walls high above the Mediterranean in Porto Ercole. "It was wonderful, yes; the views were superb," he says. "But it made absolutely no sense. I have built more than four hundred and fifty houses in my life, and never had such trouble with all of them put together as with this one."

"As soon as Roberto said, 'You're crazy,' I knew I was going to do it," comments Diane Burn. "There's probably something demented in me, but decadence is my passion. I see magic in remnants from the past."

Before piecing together the structure, she pieced to-



MARYANN THOMAS



INSET LEFT: When Diane Burn first saw Partemi four years ago, it consisted of tumbledown walls surrounded by overgrown vegetation and rubble heaps. ABOVE: Partemi today. The three-story "tower" at right was added circa 1800 by the owner, a marquesa who probably gave it its name. A fragment of the original stone wall is preserved near the door.

gether its history. Built in the early 1700s as a single-story *casale*, or bakehouse for farmers, it was transformed near the end of that century by an unknown marquesa, who added a noble tower. By the last years of the nineteenth century, with the rest of the estate in disrepair, acres of cypress, olive and cork trees had grown to lush verdancy.

Porto Ercole, a resort town with a large year-round international population, favors casual chic. "No one wears black tie or major jewelry, and the favorite restaurant is a simple pizzeria right in the port," says Diane Burn. "Most of the houses are done rustically—whitewashed walls and furniture of thick unpainted wood. Partemi is totally one-of-a-kind. When I started working on it, a lot of people thought I'd really gone wild."

Burn reports that the craftsmen of the region "think modern: smooth and new. Never in their lives had they fashioned unevenly textured walls." To prepare the walls for the glazing and frescoes the designer saw in her mind, she had to teach the workers the techniques herself, with Bertuzzi translating every step of the way.

"After a while they said, 'Ah, like Michelangelo,'" Bertuzzi recalls, "and now they ask if they can bring their friends to the house to show them what they've done."

After armoring the entire structure with iron bracing, repairing a three-foot-wide crack in one wall and having the aged, variegated look of the façade recreated on a new



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With Burn's help, artist Karin Linder transformed the living room—and virtually every inch of the rest of the house—with delicate frescolike murals. "I do the sanding and preparing," says the designer, "and sometimes I make kindergarten sketches that we adapt."

surface, Burn then plunged into designing a fairy-tale castle à la *Beauty and the Beast* by Jean Cocteau.

Joining Burn for a tour of the great houses of Tuscany, artist Karin Linder photographed murals, medallions and even floral arrangements as inspirations for the frescoes to be painted on Partemi's walls. Although the "nine-hundred-step process" they invented remains secret, the women (who have worked as a team for six years) will say that the images are painted with oils, washes, tint-soaked glazes and acrylics on dry surfaces. While the designs in the master bedroom were derived from murals in the Pitti Palace, there's no mandate to be academically correct. Memory and history are simply jumping-off points. The panels in the dining room depict a make-believe garden with spiraling arches and tendrils growing to infinity.

Burn used indigenous materials throughout the house. The windowsills and two of the fireplaces are made from *pietra serena,* the cool gray Florentine stone found in many venerable houses throughout Tuscany. The roofing and all floors are of antique terra-cotta, collected from excavations



Another view of the living room yields more of Burn's handpicked Italian and French antiques, including a bronze musician. Corinthian columns flank a window; the gilded library table always holds flowers. Small three-legged table from Frederick P. Victoria & Son.

and old villas over two and a half years' time. The filigreed bronze lamp in the dining room and the iron guesthouse gate are gifts from Roberto Bertuzzi's great-great-grandmother's Roman estate.

Partly because she travels regularly, partly because she's more intrigued by "pure magic" than by cultural specificity, the house is filled with transcontinental finds that span several centuries. A bronze-and-wood English lamp ornate with putti, an Art Nouveau celadon-tiled planter from France and a remarkable collection of antique linens from Venice, Paris and Portobello Road share the Burn home. All share their owner's penchant for ethereality.

From the zephyr curls of the cast-iron beds and baldachin confections to the thin slips of chairs and vaporous garlands on the wall, Burn's aesthetic tends toward weightlessness. There is nothing massive, fixed or brilliantly hued to shatter the impression of house as mirage. "I didn't want to load the rooms down," she says. "I wanted to keep them open and light. I don't like things too studied or confined. There's a gypsy quality in me."



Diane Burn plunged into designing a fairy-tale castle à la *Beauty and the Beast* by Jean Cocteau.

LEFT: In a combination guest room/sitting room at the top of the tower, three ladderback chairs are discoveries from the Marché aux Puces. Burn's characteristic cool palette—"grays, cream, white"—extends even to the *faux*-stone floor.

OPPOSITE: The dining room's arches—both real and trompe l'oeil—reinforce the "arbor in Tuscany" feeling Diane Burn sought. Floors throughout are antique terra-cotta, "differently patterned in each room," she says. "It's typically Tuscan, the most practical as well as the best-looking solution."

BELOW: A breakfast room off the kitchen features a fireplace "for morning warmth" and a skirted table for dining. On the old stone mantel—which bears a carved *B*—stand handmade 17th-century iron kettles used for drawing well water.













ABOVE: A wrought-iron gazebo modeled after beaux-arts exposition buildings "took five men eight months to complete," says the designer. "With three tables, it can seat fifty; without the tables, I have a platform added for dancing."

OPPOSITE, ABOVE LEFT: Six-year-old Adriana Eden, Diane Burn's daughter, sleeps in an 18th-century iron bed found in Florence, with a cloudlike canopy added. OPPOSITE, ABOVE RIGHT: In the bath, a baldachin shelters the marble tub. Blackamoor figure from Venice adds a touch of whimsy.

OPPOSITE: The master suite is defined by frescoes based on those at the Pitti Palace. An unusual inlaid bedstead, found in Arezzo, is draped with Burn's signature fabric. Says the designer, "I believe in antique linens—they're magic."

If one aspect of Burn's world is rooted, it's the garden, designed in conjunction with an expatriate friend, landscape architect Joan Whitney Curci. "I can't wait until the gazebos are covered with masses of wisteria and old roses," Burn says. "I want it to be like Sleeping Beauty's garden—to grow a hundred years overnight."

Her impatience comes from an imagination so vivid that completed projects are visualized at first glance. "When I'm in a space—and this has happened each time I do a house—images come as if extraterrestrially. This doesn't happen when I'm viewing a rendering or a floor plan, only when I'm on the actual site—and then it's like an absolutely mystical experience flooding through me."

As right as the house is now, Burn still misses the object of her love at first sight. "My friends tell me, 'You can't live in a ruin.' But really, if I could do anything, I would preserve it just as it was. That ruin is my soul."□





INTERIOR DESIGN BY JUAN MONTOYA, ASID
TEXT BY CELIA MCGEE
PHOTOGRAPHY BY PHILLIP ENNIS

Cosmopolitan Mise-en-Scène

Filmmakers' Apartment at the Sherry-Netherland Hotel

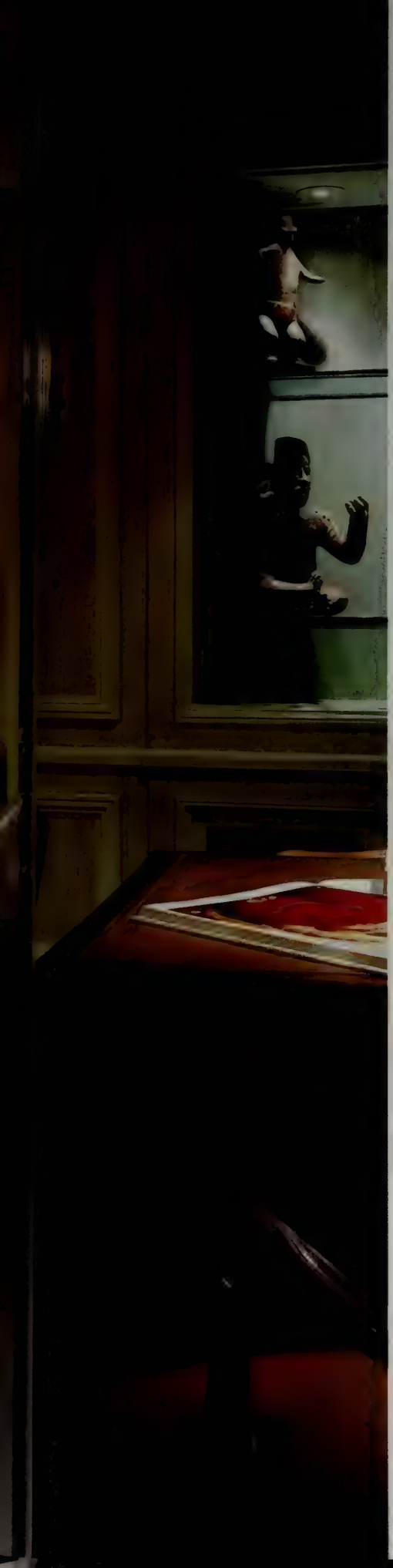
"WE'RE IN THE MOVIE BUSINESS, so we travel a lot," says Lenora Blanco, the wife and partner of Venezuelan film producer and distributor Antonio Blanco. With pieds-à-terre in several of the world's moviemaking capitals—including Paris, Milan and Los Angeles—and a primary residence in Caracas, the Blancos consider New York their "second home," she says. "We stop there coming and going, every chance we get."

When the couple decided to buy an apartment in Manhattan ten years ago, they chose one that seems the essence of New York. Formerly owned by Harry Winston, it is a ten-room 1920s aerie in the Sherry-Netherland Hotel, overlooking Fifth Avenue and Central Park. "The view is incredible, especially in winter," says South American–born Mrs. Blanco. "It was the first thing we fell in love with."

Interior designer Juan Montoya took into account the Blancos' special way of life. They entertain a great deal, but they work in the apartment as well, so Montoya created an interior that addresses diverse needs. He

"My clients are very international, so I wanted to create a classical, cosmopolitan space," says Juan Montoya of the apartment in the Sherry-Netherland Hotel he designed for Antonio and Lenora Blanco. OPPOSITE: A 19th-century Japanese chair is paired with Siqueiros's *The Dancer*, 1973, in the entrance hall. ABOVE: "Neutral colors were used to give a sense of openness to the living room," explains Montoya. Botero's 1980 oil *Pool Shark* is mounted on one wall; opposite it is a sculpture of a warrior given to the Blancos by the Thai government. Antique Chinese cloisonné vases stand on Chinese side tables from Newel. *Faux*-granite table, Cy Mann Designs; sofa fabric, Stroheim & Romann.





also wanted to restore the space's original Neoclassical details and feeling, which had been lost under bright colors and paint.

The Blancos often entertain in the dining room, where Montoya first established the Neoclassical motif that is carried throughout the rest of the apartment. Ten coats of white lacquer were applied to the walls and ceiling to accentuate the traditional moldings, baseboards and paneling. A pair of nineteenth-century demilune side tables throw some graceful curves into a space kept intentionally simple and austerely dramatic. Montoya's penchant for drama is also evident in the entrance hall. "Because the Blancos have so many guests, I wanted the entrance to be spectacular," he says. To this end he designed a fluted column that rises up through the ceiling like a tree growing through the roof of a covered courtyard.

The Blancos work together in the study, facing each other across a brass-fitted English partners' desk. The room is designed for quiet private moments, although these are few and far between. "The Blancos have two phones on the desk and continually use both," says Montoya. "They exchange ideas, or Tony gets up and walks around the apartment while Lenora directs traffic." Even the master bedroom reflects the Blancos' professional lives: One wall consists of cabinets containing an advanced stereo system, VCR and large-screen television set.

"It's a place for art, but mainly it's a place for people," says Montoya. LEFT: He restored the circa 1927 trim in the study to "give the room a warm, almost English look," and designed shelves to display the Blancos' pre-Columbian art. The portrait above the leather chesterfield is 19th-century English. BELOW: Pre-Columbian sculptures are juxtaposed with an untitled painting by Wifredo Lam. Brass candlesticks and an 18th-century English papier-mâché tea caddy accent the mahogany side table from Newel.







In the study, Montoya also designed display cabinets for the Blancos' collection of pre-Columbian art, more of which is scattered throughout the apartment along with a lively variety of Latin American painting and sculpture. The work of Fernando Botero—a friend of the Blancos' and an artist whose roly-poly subjects are consciously descended from pre-Columbian figures—appears in almost every room. The art, Montoya feels, ties in with the Blancos' sociable nature, which he has tried to express in the interior. "They feel a strong affinity toward Latin American art," he explains. "Many Europeans visit them in New York, and they delight in sharing it with them."

Montoya suggests that the Blancos' consistency of vision inspired the sense of unity he aimed for. "I used columns everywhere, for instance," he says, "starting with the column in the entrance hall, where there is also a table resting on supports that create a column effect. The big Chinese vases in the living room can be seen as columns too."

Unity was further encouraged by the use of neutral colors in every room. Against this understated background, Montoya was able to indulge his fondness for "eccentric" sculptural objects and striking juxtapositions, such as David Siqueiros's 1973 painting *The Dancer* paired with a Japanese folding chair—with arms and legs at such extreme angles that it too seems to be dancing.

Throughout the apartment, the personal remains paramount. In the living room, where the designer has made the most of the views, the focal point is one of the Blancos' favorite pieces, a large figure of a warrior presented to them by the Thai government. Similarly, because the Blancos are avid backgammon players, Montoya incorporated their unusual brass backgammon table and horn chairs into the room. There, before a window that frames a vista of Central Park, they often sit, looking—appropriately enough—like a dashing couple in a 1930s motion-picture extravaganza.□

OPPOSITE: "I wanted to highlight the original architecture and create something at once classic and modern," says Montoya. Botero's bronze *Society Lady*, 1976, and his acrylic sculpture *Still Life*, 1977, stand at either end of the dining room. The granite-and-carved-stone table is surrounded by Hepplewhite-inspired chairs. ABOVE: "The bedroom is inviting yet crisp," Montoya says. Mirrors reflect the Montoya-designed wall unit that holds the Blancos' stereo and television components. White satin, Stroheim & Romann.

A Reign in Spain

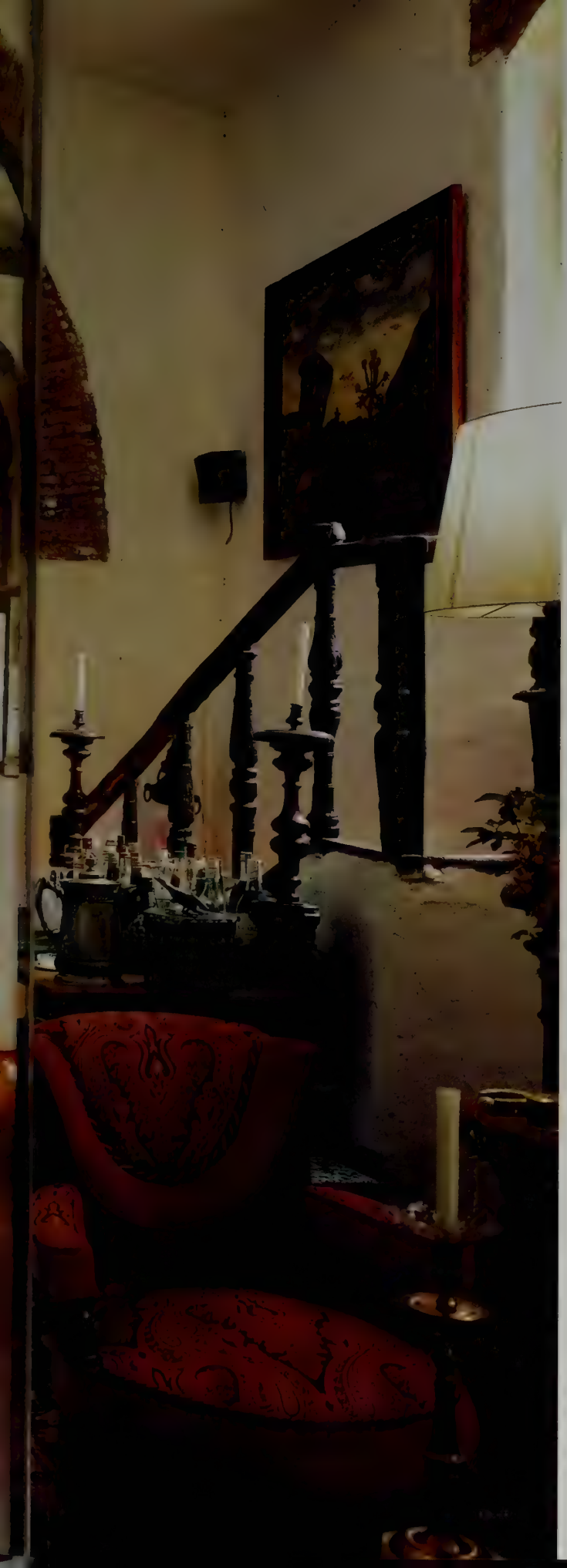
The Countess of Romanones in Extremadura and New York

TEXT BY ALINE, COUNTESS OF ROMANONES
PHOTOGRAPHY BY JOSÉ LUIS PÉREZ, SPAIN,
AND PETER VITALE, NEW YORK









ABOUT THREE YEARS after my late husband, Luis, and I married, I learned that he had extensive properties in different provinces of Spain. In those days there were few roads in rural areas, but finally I managed to arrange an excursion to a ranch in Extremadura that had been in his mother's family since 1231. No one had visited the property since 1808, when Napoleon's troops occupied the nearby town of Trujillo and destroyed the family palaces there.

What I discovered when I arrived astounded my American concept of time. The living quarters and the housing for many of the workers as well as for the cattle were in four austere stone buildings that surrounded a large cobblestoned patio—all of which dated from the end of the first century. The more imposing edifice in the center held the owner's quarters, whose large entrance was still very similar to what it had been in the first century—the floor was of small riverbed stones and the granite doorways were Roman, not Romanesque. When the building was restored by my husband's ancestors in the thirteenth century, pieces of first- and second-century Roman tombstones were used around the windows, and Roman columns were combined with granite to construct the stairway. Then in the fifteenth century, vaulted ceilings were added, along with a chapel.

At first there was no running water, no electricity and no central heating in the main house. We enjoyed the light of hundreds of candles for some fifteen years until candles became more expensive and the impracticality caught up with us. Heat was provided by fireplaces in all the rooms, including the baths. Arabic braziers also provided heat in the large high-ceilinged rooms, as had long been the Spanish custom as a result of seven centuries of Moorish occupation. But when we began to spend longer periods at the ranch, we broke into the four-meter-thick stone walls to install central heating and added electricity from the main line, about five miles away.

In those first years the property produced (as it had for over two thousand years) sheep, wheat, cattle, pigs, goats, donkeys and cheese, while the land was tilled with plows behind pairs of oxen or cows. The fields were abundant with partridges, royal bustards and, in the mountainous area, deer and wild boar. So we originally restored the house with the intention of using it as a hunting lodge.

Not wanting to lose the rustic atmosphere, we decorated the long, sprawling building with seventeenth-century

PRECEDING PAGES: "It is rough, rustic and authentically Spanish—inside and out," says Aline, countess of Romanones (inset), of Pascualete, her late husband's family estate in west central Spain. Fragments of Roman columns and water troughs mark the central patio before the main house, which was built on late-1st-century Roman foundations with 13th- and 15th-century additions. LEFT: The countess sits in the second-floor salon, where blue-and-white pottery decorates one wall. The furniture is 17th-century Spanish. Through the Arabic brick arch is the library, where trophies won by racehorses bred by the count of Romanones are displayed on the shelves alongside his own golf awards.



Spanish pieces, and the rugs were handloomed by local craftspeople. The Roman stone floors remain untouched so that our guests can bring their retrievers inside the house to roam at will. Those who expect to find the grandeur of old English and French country houses will be disappointed. Pascualete is rough, as are all rural Spanish pre-nineteenth-century dwellings on large estates. Authentic medieval castles in Spain were used primarily for military purposes, and Spain's grandee families built cathedrals and churches rather than country houses.

The walls in the *zaguán*, or entrance hall, are covered with carved Roman architectural fragments excavated on the property and decorated with four Roman columns also found near the house. The dining room has seventeenth-century coats of arms painted on wood representing the Spanish provinces alongside a pair of inherited antique *reposteros*, wall hangings emblazoned with the family crest. One of the salons has blue-and-white pottery covering one wall, typical of the region.

Luis, having been for years president of Spanish racing, also maintained his own stable of racehorses. Therefore, when we began to spend more time at Pascualete, he moved his stud from northern Spain to the ranch. During the winter months the weather is like spring, and in the summer it is hot and dry with cool desertlike nights; so during the warm months, the mares and colts are put out at night rather than during the day.

At Christmas the family unites at Pascualete, and for our New Year's party, Gypsies from Cáceres and Seville provide the flamenco dancing and music. Again we unite with friends during Holy Week and Easter and for at least one month during the summer.

My New York residence, on the other hand, is a small two-bedroom apartment that Luis and I bought about

ABOVE: Lined by 17th-century coats of arms of the Spanish provinces and one of a pair of 18th-century hangings, or *reposteros*, adorned with the family crest, the dining room features a Spanish table topped with copies of 13th-century plates from Talavera. The count did the needlepoint on the chairs. OPPOSITE ABOVE: The countess rides daily when at Pascualete. OPPOSITE: The house, she explains, "looks onto fields and pastures. We use the property as a horse farm and for its real function, to raise wheat and sheep."







New York





The countess spends eight months a year in the Upper East Side apartment that her husband put together with interior designer Vincent Fourcade. OPPOSITE ABOVE: The living room features a Louis XVI gilt suite, a fringed *voyeuse* and a Georgian red-lacquered pedestal table. Savonnerie-patterned carpet is Spanish. Scalamandré damask and drapery fabric; wallcovering, Brunschwig & Fils. OPPOSITE: The count's version of a Goya portrait hangs in the living room. Above right is a painting by Raoul Dufy; lower left, a work by Mario Sironi. The marquetry table is Italian. ABOVE LEFT: The countess at her Georgian desk in the master bedroom. Drapery stripe from Brunschwig & Fils. ABOVE RIGHT: Though the apartment is filled with European and American pieces, the countess prefers what she calls its "Spanish flavor." Sofa fabric and wallcovering from Stroheim & Romann. Hansen lamp.

eight years ago as a place to stay during short visits to the United States. Today I spend eight months a year in it and have become so accustomed to the conveniences of living in a reduced area on one floor that when I return to my house in Madrid I miss that simple, easy style.

Originally we began to come to the United States because we had a son and his two small children there; then I began to give lectures throughout the country, and gradually each year more months were spent there. We first bought a small two-bedroom apartment, but since we both enjoyed entertaining, when an apartment with a dining room and larger kitchen became available in the same building, we took advantage of it.

Luis put the apartment together with the help of Vincent Fourcade, our friend and favorite decorator who has a European style that corresponded to our tastes. It wasn't possible to bring any of our registered paintings or signed pieces of furniture out of Spain, so Luis shopped for most things in New York, adding rugs, sketches and bibelots from our house in Madrid and then scattering around photographs from home.

The furnishings in the apartment are a mixture of Spanish, English, French and American pieces. Since my husband was a painter and my mother also paints, their work lines the walls, interspersed with what we were able to bring from Spain. Luis had an exhibit several years ago of his versions of his favorite Goya paintings, and the one I liked best now hangs in the red living room.

Living in reduced quarters for the first time became a game, and we tackled it much as if it were a small boat, finding tricks to make closets hold more and to make rooms serve multiple purposes. Books line closets and are stored under tables and beds. Everything is near and handy, but what I like most about the apartment is that the décor has a Spanish atmosphere and flavor.

At Pascualete there is always room for friends of all ages who like authentic ranch life and who might be interested in sharing—along with twenty-three generations of family ghosts and with the present members—life in the oldest farmhouse in Extremadura. We write, paint, ride and, when the weather permits, swim, play tennis, attend bullfights and play golf. And although we're constantly making repairs and additions to the house, we enjoy the rural life of the beautiful medieval towns of Trujillo and Cáceres nearby. Extremadura, after all, is the region of Spain most comparable to what the "wild West" was to America.□



A Republican Heritage in the South

Ambassador and Mrs. Guilford Dudley, Jr., in Nashville and Palm Beach

TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY STEVEN BROOKE

Nashville

"Outside of the three years we spent in Copenhagen when I was the U.S. ambassador to Denmark, my wife and I have lived in Nashville all our lives," says Guilford Dudley, Jr. LEFT: The gates of Northumberland Stud, their Nashville residence, bear the Dudley family crest. The bluegrass paddock is for the Dudleys' Thoroughbred steeplechasers and hunters. BELOW: The entrance hall features American and ambassadorial flags as well as a portrait of George Mifflin Dallas, Mr. Dudley's great-grandfather. Regency-style lamps and a Flora Danica tureen stand on the Georgian-style marble-topped console table.







"After World War II, I spent about a year on the steeplechase circuit," says Mr. Dudley (left, with his wife, Jane, and two of their horses and Great Danes). "I still ride, but after having broken nearly every bone in my body, I don't take part in the steeplechase anymore."

ABOVE: An oil portrait of Guilford Dudley is mounted over the living room mantel, where hunt and steeplechase trophies are displayed. In the niche at left is a bronze guardsman of the Royal Danish Life Guard. The Louis XVI canapé is covered in silk fabric from Schumacher; floral brocade on 17th-century open-arm chairs from Brunschwig & Fils; drapery fabric and silk on Adam-style cane-back armchair from Scalamandré. RIGHT: On the hand-carved Gothic Revival–style piano are photographs of the Dudleys with Queen Margrethe II of Denmark, the Reagans, Mrs. Joseph Kennedy and Gerald Ford, among others.





"People ask me how you get to be ambassador," says Mr. Dudley. "I tell them the only way I know is to work like hell for a candidate and hope he gets elected."

"VERY, *VERY* REPUBLICAN," is the way one close friend of Ambassador and Mrs. Guilford Dudley, Jr., of Nashville and Palm Beach describes them. He might also be talking about their residences, the former a rambling colonial with sweeping green lawns and bluegrass paddocks, the latter an Addison Mizner in the Spanish style with an unusual view of both the Atlantic and Lake Worth.

A lot of history hangs on the walls of their Nashville house, Northumberland Stud. In response to a comment about his name, Ambassador Dudley points out with Anglican phrasing that he could not in fact be related to his namesake, Lord Guildford Dudley, the ill-fated husband of Lady Jane Grey, "as he was beheaded before there was issue." He is, however, descended from the issue of Dudleys who managed to escape Bloody Mary's ax as well as the divers other perils of Tudor England. The present earl of Dudley once said to him, "I hope you don't come down from *Thomas* Dudley" (the stern, heresy-hunting seventeenth-century governor of colonial Massachusetts).

"I'm afraid we do," Ambassador Dudley replied.

"But he was a remittance man," teased the earl.

"Well," said the ambassador, "we still come down from him."

The portraits on the wall include those of his great-great-uncle, Prince Napoleon Achille Murat (son of Bonaparte's legendary cavalry leader); his grandfather, Major Trevanion Dallas of the Confederacy; his great-great-grandfather, Alexander James Dallas, who fired the first shot of the War of 1812; and his great-grandfather, George Mifflin Dallas—for whom the city is named—who was vice-president under Polk and ambassador under both Van Buren and Buchanan. His portrait hangs beside the blue ambassadorial flag his descendant brought home after serving three years as Richard Nixon's envoy to Denmark.

"People ask me how you get to be ambassador," says Mr. Dudley, now



the chairman of International Financial Services Ltd. "I tell them the only way I know is to work like hell for a candidate and hope he gets elected."

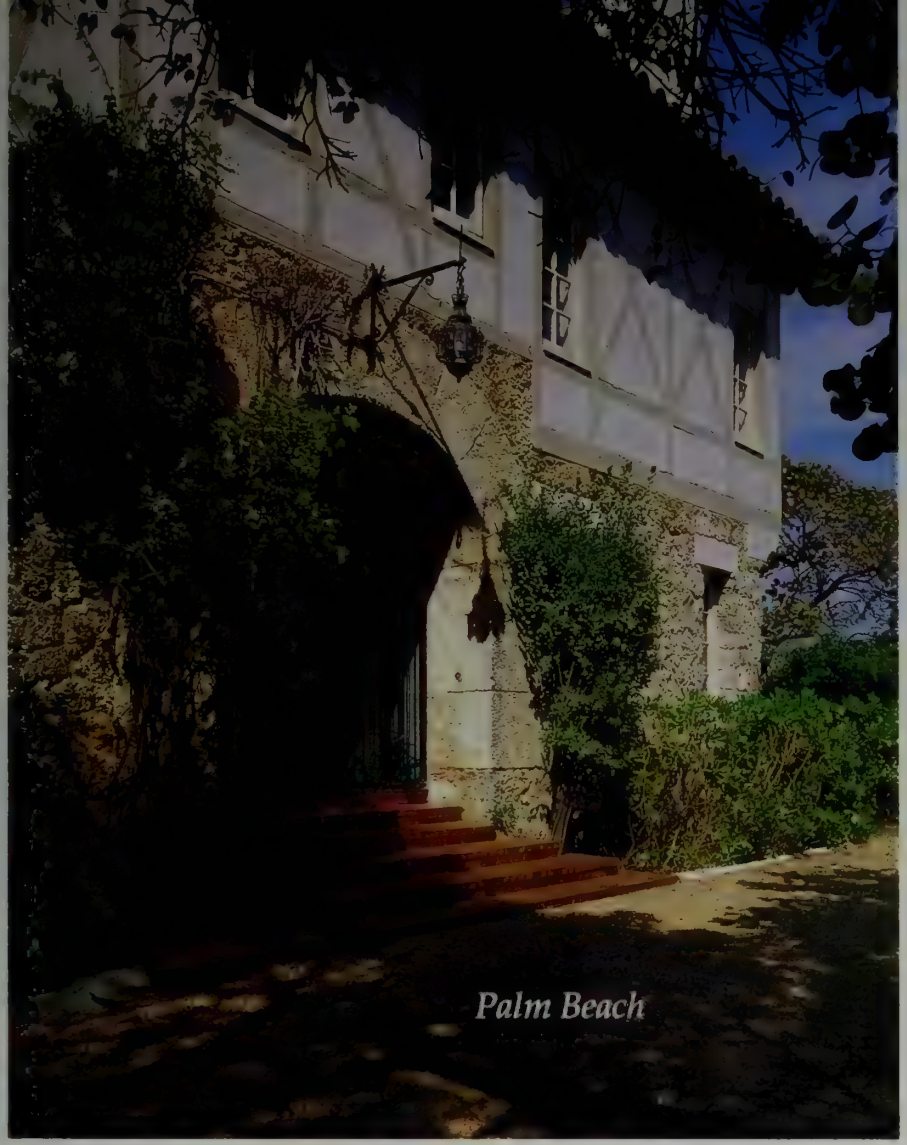
Nixon offered him France and Spain, but "France was too expensive and I had blocked pesetas in Spain. The Spaniards would have jumped on me about that, probably thinking I was coming there just to get them out. [Senator William] Fulbright would have given me hell on that. He gave me hell enough as it was."

His trophy room in Nashville is a Fort Knox of silver cups, the result of a quarter-century's career as an accomplished amateur steeplechase rider. Perhaps it is the surfeit of silver that draws the eye to two brass objects that on closer inspection reveal themselves to be lamps made from gun sponsons taken from the USS *San Jacinto*, the aircraft carrier aboard which Dudley served as air operations officer during World War II. The *San Jacinto* has recently become somewhat famous, owing to the prominence of one of its pilots.

"I didn't know him at the time," Dudley says of Lieutenant George Bush. "But he was among the forty or fifty pilots in the squadron I used to brief every day at four A.M. He was shot down, of course. And he did a remarkable thing. You were eligible to return stateside if you were shot down, but he came back and flew a total of fifty-eight missions."

Dudley and President Bush reminisced about the *San Jacinto* last fall before the election. Bush laughed and told him, "You must not have given me a very good briefing that day." Dudley says he told the president, "Obviously you weren't listening."

The Dudleys have spent about thirty years gradually enlarging their Nashville house, adding the portico, various rooms, a guest house and allées. At the end of one allée are several columns from the old Maxwell House hotel (of coffee fame) that he rescued from oblivion when the antebellum structure burned down. One of Dudley's companies held the mortgage on the building. The wreckers said the columns were his for the



"We used to give a big party after the annual steeplechase race," says Mr. Dudley, "but now we mostly have small dinner parties." OPPOSITE: The dining room overlooks a dining terrace; beyond is the rose garden. The table is set with Tiffany's crystal, vermeil and flatware.

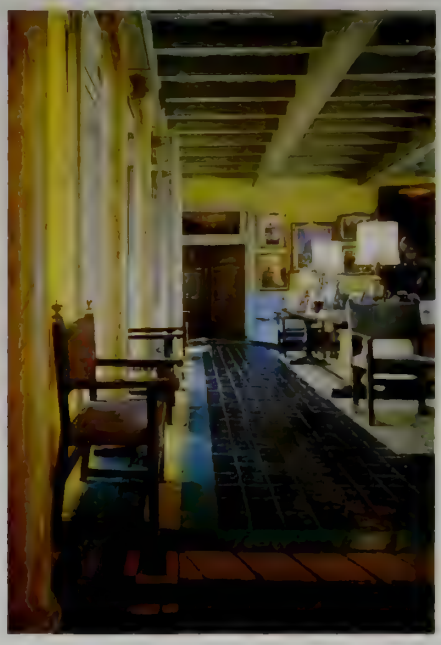
"We go to Palm Beach around Christmastime and also spend part of the summer there," says Mr. Dudley. LEFT: A stone arch marks the entrance to the house, designed by Addison Mizner in the 1920s with a stucco and half-timbered façade. BELOW: On the east side of the house, glass doors open onto a terrace, stairs and the pool area, all paved with coquina.

hauling. "Of course," he allows, "I had to pay the transportation costs."

Though he and his wife worked closely together on the structural changes they made on both of the houses over the years, he says that "she does 99.9 percent of the decoration. I don't put my hands on that." Jane Dudley evinces the reticence of the old-fashioned southern woman when she says of her husband, "He's the businessman and athlete and artist and politician, and I just follow along." This reminds the listener a bit of the late Senator Sam Ervin's folksy remarks about being just a simple country lawyer. Mrs. Dudley, a woman of great charm and intelli-



"The cool, bare tiles and the dim light give you the feeling of going into the shade of a favorite tree," says Mrs. Dudley, "or a secret garden." BELOW: In the living room, *faux-marbre* columns frame large glass doors. The floor, designed by Addison Mizner, is composed of handmade Spanish tiles. At the far end of the room, a Venetian overdoor panel is mounted above early-18th-century Spanish doors. The linen drapery fabric is from Schumacher; velvet on 17th-century Spanish-style chair from Stroheim & Romann.



gence, is a member of the board of (and a consultant to) Tiffany's and chairman of the Feather Ball charity event that benefits Just One Break, as well as being active in Tennessee Republican politics. "Busy," she says, "is something I really am."

She calls Nashville "home" and Palm Beach a "resort." The Palm Beach house was built by Addison Mizner in 1924 in the midst of the boom there that he and Paris Eugene Singer created. As a youth, Mizner had spent time in Central America and Spain, and when he turned to architecture—after making and losing his first fortune building trading posts in the Klondike—the Spanish style became his trademark. Or, more accurately, he took the Spanish style and adapted it to contemporary, plutocratic needs.

It's a style to warm the heart of a Castilian hidalgo, with its enormous



The Palm Beach house was designed by Addison Mizner in 1924 in the midst of the boom there that he and Paris Eugene Singer created.



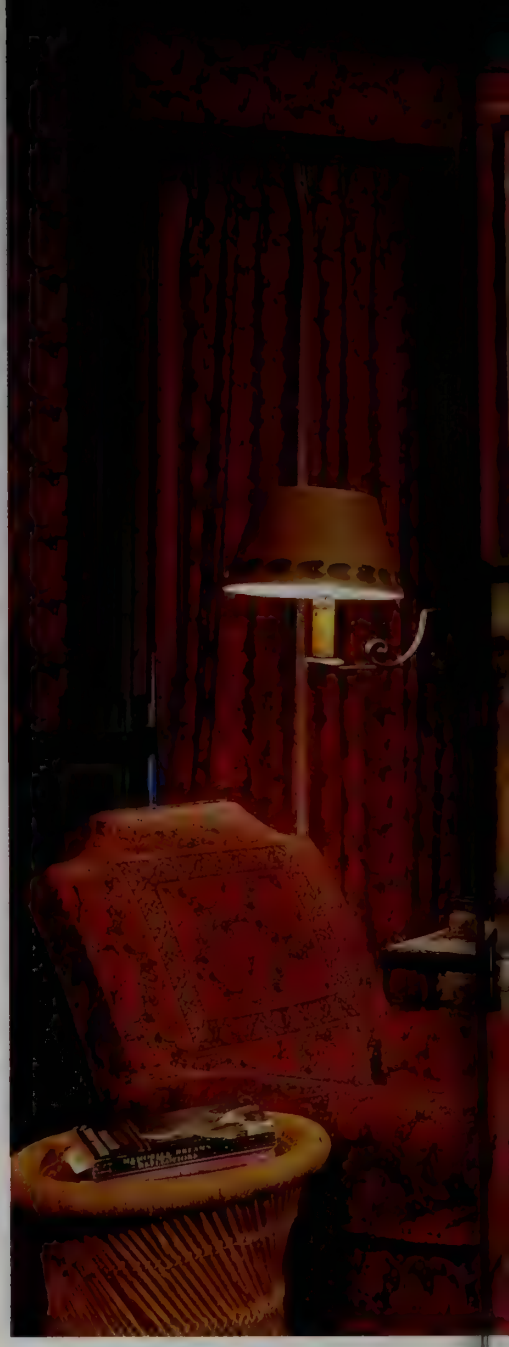
"In Palm Beach, we have one large dinner dance with a combo every year, but most of our entertaining is on a smaller scale," says Mr. Dudley. ABOVE: Mizner imported the drawing room's Italian cut-stone fireplace and the leaded windows from Europe, and he designed the iron sconces, hand-painted ceiling beams and upholstered armchairs. Between the Spanish spindle-back chairs is a bench covered in velvet from Stroheim & Romann. Damask on Knoll sofa is from Scalamandré. An Aubusson carpet covers the hardwood floors.

fireplaces—the house has eleven, one of which, an original brought over from Spain, Mizner himself distressed with a sledgehammer when he decided it looked too new—wooden beams, mullioned windows and Moorishly dark tiles everywhere. But in the Tropic of Palm Beach, the architecture's function is to provide respite from a hot sun, as well as the touch of melodrama.

Mizner liked his vistas dramatic. "We're on the Mount Everest of Palm Beach, almost thirty feet high," says Mrs. Dudley. The previous owners thoughtfully had the town lower the public road so the view would not be interrupted by passing cars. All that stands between the house and ocean now is a terrace of coquina stone, the pool and a venerably gnarled sea grape tree. The Dudleys replaced Mizner's original casement windows with much airier floor-to-ceiling glass doors. The view encompasses east and west, salt water and fresh. It's one she commends.

"Having the moon rise over the ocean and the sun set over the lake, I suppose it's as close a description as I can give you of heaven."□





ABOVE: A Spanish tabernacle mounted on the dining room wall holds a hand-carved antique Madonna and Child. The Spanish draw-top table is set with Tiffany's vermeil flatware and candlesticks, Baccarat glasses and English silver candelabra. Silk upholstery fabric, Brunschwig & Fils. ABOVE RIGHT: A small library features Mizner's original gilded and antiqued millwork and tiled floor. Above the fireplace hangs a portrait of Mr. Dudley in his racing silks; at right is a painting by Mr. Dudley of his daughter. Silk paisley wallcovering from Brunschwig & Fils. RIGHT: A sea grape tree frames the view of the Atlantic from the swimming pool. "We enjoy the ocean as much as any other thing about living in Florida," says Mr. Dudley.





Art: Sporting Prints

The Graphic Delights of 19th-Century Recreation

TEXT BY AVIS BERMAN





ABOVE: *Portrait of John Taylor,* after Sir John Watson Gordon, published 1823. Mezzotint by William Henderson; 20″ x 14″. A four-term captain of the Honourable Company of Edinburgh Golfers, Taylor is captured, perhaps on the grounds of the extant club, at the sport for which he and Scotland are best known. Malcolm Innes Gallery, London. RIGHT: *J. F. Herring's Senr. Fox Hunting. The Start,* John Frederick Herring, Sr., published 1854. Hand-colored lithograph by J. West Giles; 23″ x 33½″. A stage coachman turned artist, the largely self-taught Herring depicts one of England's oldest field sports. A. Ackermann & Son Ltd., London.





The Celebrated Trotting Team Edward and Swiveller, Owned by Frank Work, Esq. N.Y., Scott Leighton, published 1882. Hand-colored lithograph by Currier & Ives; 25¾" x 38½". During a period of popular demand for lithographs of famous harness and exhibition racing winners, Leighton became most well known for some 30 horse paintings he executed for Currier & Ives. W. Graham Arader III, New York.



SPORTS ARE SUPPOSED to be exhilarating for athletes, but for the artist they also promise a strenuous exercise of his own range and craft. To portray sport is to study the human body in all kinds of poses and actions in widely varied settings, from the bucolic to the urban. An artist must have a keen knowledge of human and animal anatomy, as well as the ability to handle landscape and render costumes and equipment. A full and vivid evocation of a feat of athletic strength requires a parallel feat of artistic skill.

In modern times, the people who first exalted the place of sport in the national life and passionately collected depictions of sport have been the English. It was Britain that invented the running broad jump, the hurdles and the steeplechase, bred the modern racehorse and many breeds of hunting dogs, built the first racing sculls and codified the rules for football, soccer, cricket and polo. Such unabashed surrender to games and play was more than the by-product of a leisure class gradually growing beyond the rich and titled. English society, in the process of consolidating the Empire, prospered by the same values that rule sports—competition, standard rules, individual heroism, hierarchy, objective records and measurable accomplishment.

After hunting became more of a pleasure than a necessity, the landed gentry commissioned pictures of themselves with their horses and hounds to decorate the walls of the great manors they were erecting. (Highly bred horses, which are expensive to raise and maintain, have always been symbols of wealth and power in England.) Charles II introduced organized racing to England, and some years after the Restoration, Francis Barlow produced one of the first sporting prints.

Artists and publishers, sensing a ready audience, began offering colored etchings and aquatints for widespread distribution. These prints—of well-known athletes, specific feats and contests, and generic scenes of recreation—were cheap and popular, and they quickly found a home in the private library and the local alehouse. In 1820 Henry Alken, a prolific artist who specialized in riding subjects—he sometimes used the pseudonym "Ben Tally-Ho!"—embarked on the project of illustrating the sports of Great Britain. The series ran to fifty plates.

Beginning in the mid-eighteenth century and lasting for roughly one hundred years, thousands of prints covering all types of games and pursuits were made in England. In the nineteenth century, Americans became sports-conscious and quickly rivaled the mother country in both enthusiasm and appetite for sporting images. The triumph of the camera and its instantaneous action photos made the sporting print look like yesterday's news. Its old-fashioned charm doomed it in the marketplace.

Cricket was well established in England in the eighteenth century. Full figure sketches—similar to baseball cards—of great batsmen and bowlers were favorites, as were scenes portraying actual matches. English public school students helped to popularize the sport, and depic-

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OPPOSITE ABOVE: *Fishing in a Punt,* Henry Alken, published 1821. Aquatint by John Clark; 10¾" x 14¾". An inspired sportsman and a prolific artist, Alken devoted three out of 50 plates to the pastime of fishing in his series *The National Sports of Great Britain.* O'Shea Gallery, London. OPPOSITE: *The International Contest Between Heenan and Sayers at Farnborough,* W. L. Walton, published 1860. Chromolithograph by Bufford Sons, Boston; 26" x 39". More than 250 portraits comprise a rendering of the distinguished assembly that gathered on April 17, 1860, for the celebrated match between the American John Heenan and the English champion Tom Sayers. The Old Print Shop, New York. ABOVE: *Martingell,* John C. Anderson (artist and lithographer), published 1852. Hand-colored lithograph; 8¼" x 5½". In a work from Anderson's series of famous cricketers, the batsman Martingell—in traditional cricket attire—is portrayed as he is "taking guard" at the beginning of his innings. Burlington Gallery Ltd., London.



ABOVE: "It's an inside/outside terrarium," says one of the owners of a residence in Miami built by architect Mark Hampton. Lush greenery softens the minimalist architecture, and cypress shavings cover the circular driveway at the front entrance. OPPOSITE: The entrance hall, overlooking a pool pavilion, is paved in Mexican Saltillo tiles from Country Floors. Kilims, a French chest, tropical flowers and a collection of art objects in a lighted niche counterpoint the oak and white stucco walls and ceilings.

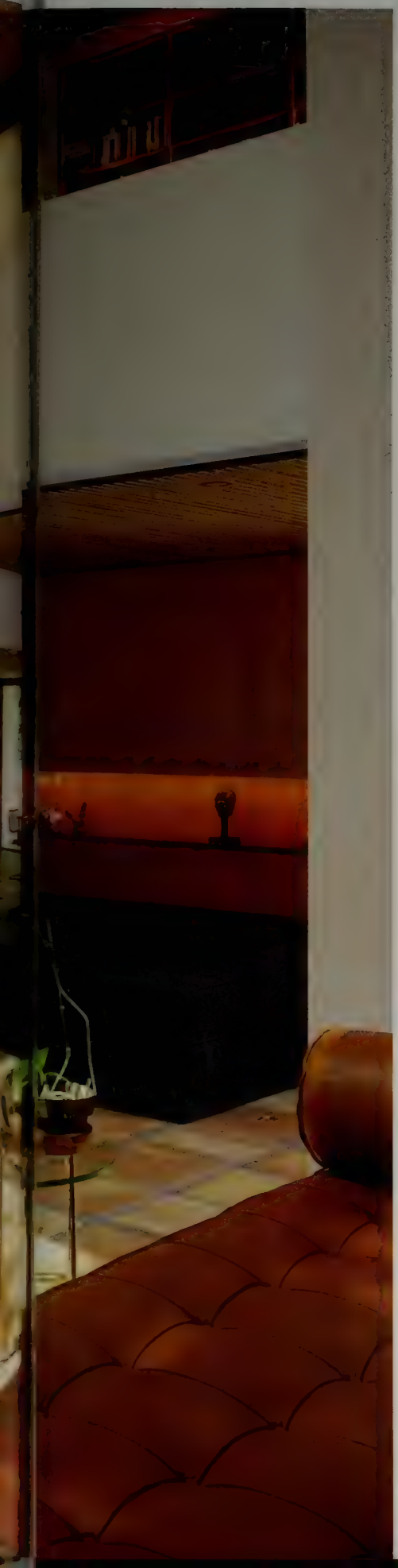
Minimalism in Miami

Virtues of Simplicity Shape a Florida House

ARCHITECTURE BY MARK HAMPTON, FAIA
TEXT BY JOHN TAYLOR
PHOTOGRAPHY BY STEVEN BROOKE







THE HUSBAND AND wife had acquired a two-acre plot of land in a quiet neighborhood in south Florida. Entranced with the dense tropical vegetation that blanketed the site, they decided that the house they were going to build there should open itself up to rather than shut itself off from this fecund profusion. "After growing up in New York City—in a concrete jungle—I wanted to feel surrounded with Florida's abundant natural plant life," the wife explains.

She and her husband turned to Miami architect Mark Hampton. "When we were on our architect hunt, we saw a renovation Mark had done," she says. "The house seemed like a vast terrarium. No matter where you stood, you had a big window in front of you."

Hampton set out to design a home that would make his clients feel as though they were outside when they were in fact inside. The feat was accomplished somewhat more easily because the couple, who have two small children, also sought an atmosphere of informal simplicity. "We wanted clean modern lines, with no contrivances. It was to be a user-friendly, barefoot, comfortable place."

The house had to serve a third purpose as well. The couple entertain frequently—and their parties range from small dinners to receptions for two hundred—so Hampton needed to produce a layout that would be flexible enough to provide a casual environment for young children during the day, then accommodate large crowds in the evening.

The architect's design reflects his modernist sensibilities. "It's very minimalist," he says. "The sunlight in Florida is so intense, and the colors—even if they are only greens—



LEFT: "Orchids from our extensive collection are really very easy to grow here—no secret, just the right natural environment," says the wife. In the living room, chairs and a daybed are by Mies van der Rohe, from Knoll, while the black mattress comes from the owner's previous New York apartment. The chest at left is Louis XVI style. African sculptures include a wooden head, at right, and a Mossi mask from Burkina Faso. ABOVE: A skylighted area features a screen of water buffalo on a silver-leaf background. She adds, "Every room opens onto a big green jungle."

are also so intense, that you don't want to compete with them. So we used a very simple design palette."

Most of the interior walls are white stucco, and the ceilings are oak. Window frames, trimmings and overhead fans are rendered in black aluminum. And the floors are set with dun-colored Mexican tile.

"The house has grand proportions, very large spaces," the client notes. "It needed that rustic touch to bring it back to earth." Indeed, the one truly formal statement in the house is to be found in the polished black granite used on inset surfaces in the entrance hall and library.

By far the most dramatic feature of Hampton's design is his series of huge windows and skylights. "The skylights in particular introduce the greenery," the architect points out, "because they allow you to look up into the leaves of the ficuses and not just out at their trunks."

A central but invisible spiral serves as the house's primary organizational concept. Rather than construct a staircase in its own well of space, Hampton placed rooms on different levels, then used small sets of steps to connect them.

"Once again, this is the minimalist, functional approach," the architect explains. "It occurred to me one night that this would be a way to handle the organization of the house without having to put in a big stairway leading to the top." It is a deceptively simple idea that allows for easy interaction between rooms.

On the ground floor is the entrance, the kitchen and a combination library and dining room. Steps lead from that level to a huge, airy room with fifteen-foot-high ceilings. Hampton likes to refer to it as the conservatory. The residents prefer to call it the living room, but whatever the name, its vast windows, long skylight and spare decorative scheme make it seem like a greenhouse.

At the far end of the living room, another short flight of steps rises to a smaller sitting area with a fireplace. More steps lead to a third level that consists of the two children's rooms and a playroom. Still another set ascends to the master suite, which includes a study with a dropped wall overlooking the living room. A final flight leads to a roof deck.

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BELOW: A lap pool is lined in black tile. OPPOSITE: A garage and storage area connect the guest pavilion with the main house. Says Hampton, "The combination of skylights, multi-levels and varied ceiling heights adds interest and creates an interplay of light."







"THE GARDEN AT MOUNT STEWART in Northern Ireland is one of the six greatest gardens in the British Isles." An extravagant claim, perhaps, but one to which, in making it, Graham Stuart Thomas was bringing all his authority as an internationally recognized gardening expert and his experience as the former gardens adviser to the National Trust in Great Britain. Part of the remarkable story of this amazing garden situated on eighty acres in County Down, which is my wife's family's estate, is its relatively recent creation. It was begun almost immediately after World War I by the late marchioness of Londonderry, who died at the age of eighty in 1959.

Her daughter, Lady Mairi Bury, lives at Mount Stewart now. "My mother always pointed out two things about the scale and success of her undertaking at Mount Stewart," says Lady Mairi. "First, that after the war, Ulster landowners were required to employ as many demobilized soldiers as possible. They took on no less than twenty-two men to create the formal parterres around the house. Second, and this is the determining factor even today, Mother used to claim that she had discovered the climate here."

Mount Stewart Vistas

The Northern Ireland Estate of Lady Mairi Bury

TEXT BY PETER LAURITZEN
PHOTOGRAPHY BY DERRY MOORE

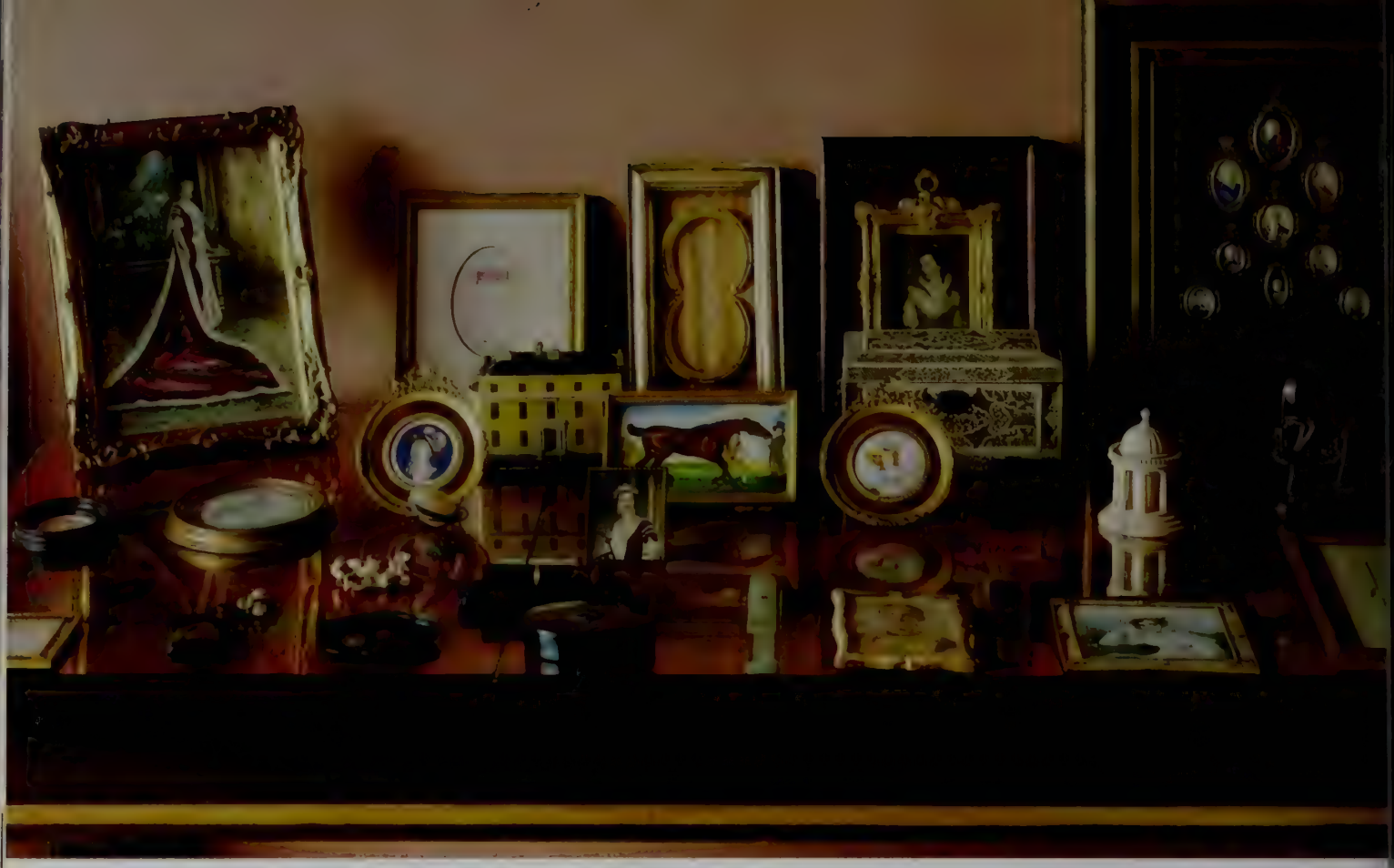




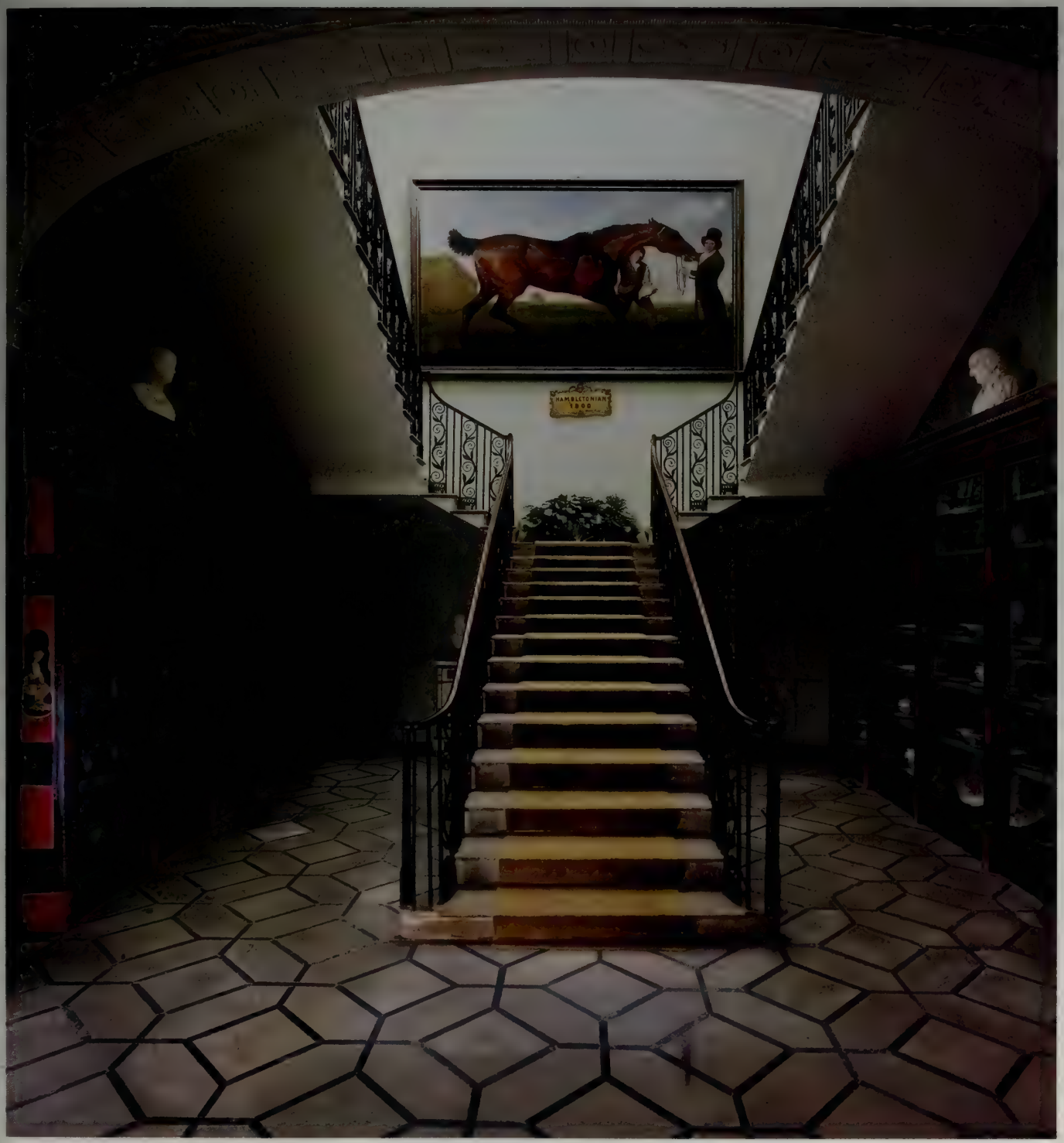
OPPOSITE ABOVE: Mount Stewart, Lady Mairi Bury's family estate in Northern Ireland, sits in a park overlooking Strangford Lough. OPPOSITE: The west front, the oldest surviving part of the house, was built in 1804–5 by Georgian architect George Dance, Jr. The façade represents the building that Lord Castlereagh inherited from his father, the first marquess of Londonderry, in 1821. ABOVE: "The hall has been described as William Vitruvius Morrison's 'most ambitious classical interior,'" says Lady Bury. The two marble statues were carved in 1856 by Lawrence MacDonald.

Lady Londonderry was referring not only to the proximity of the gulf stream's warming waters that wash around the Ards Peninsula just south of Belfast (on nearly the same latitude as Juneau, Alaska), but also to the sheltered situation of the entire property that has permitted (with a little help from the generous Irish rain) many rare and tender semitropical plants and rhododendron species to flourish.

Lady Mairi's grandmother had called the great house her "villa by the sea." Before 1921, when the gardens were



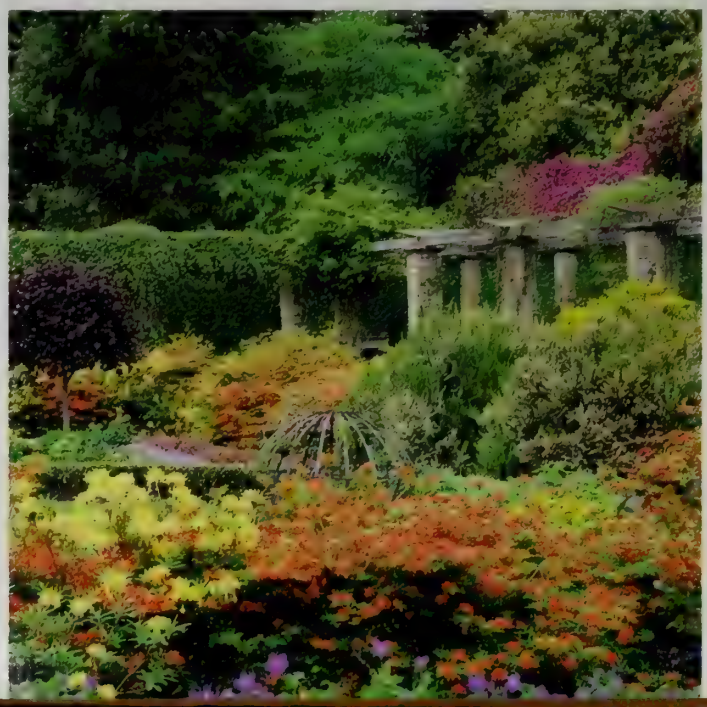




OPPOSITE ABOVE: A grouping of family bibelots is displayed in the drawing room. The framed miniatures, right, are of the sovereigns and their delegates at the Congress of Vienna, attended by both Lord Castlereagh and his half-brother, who was later the third marquess of Londonderry. OPPOSITE: The windows of Lady Londonderry's sitting room open to the south terrace. ABOVE: At the stair landing is George Stubbs's 1800 life-size painting of the great racehorse Hambletonian, which belonged to Sir Henry Vane-Tempest, father-in-law of the third marquess of Londonderry.

begun, the old Irish family seat was used for only part of the year. In fact, after World War I, Lady Londonderry found that the servants were still bedding down at night in the circular gallery, with the men and women separated by tall screens. She threw herself into changing all that with the same energy that she had displayed in creating the Women's Legion in 1914 or that was characteristic of her life after the war, when she became what Brian Masters, author of *Great Hostesses*, has described as "the fore-

ABOVE: "The principal bedrooms of Mount Stewart bear the names of famous European cities," notes Lady Mairi. "The Rome Bedroom's painted bed came from the famed Londonderry House on London's Park Lane." BELOW: A profusion of azaleas blanket the sunken garden. OPPOSITE "Across the lake rises the tower of Tir Nan Og (Land of the Ever Young), the family burial ground."



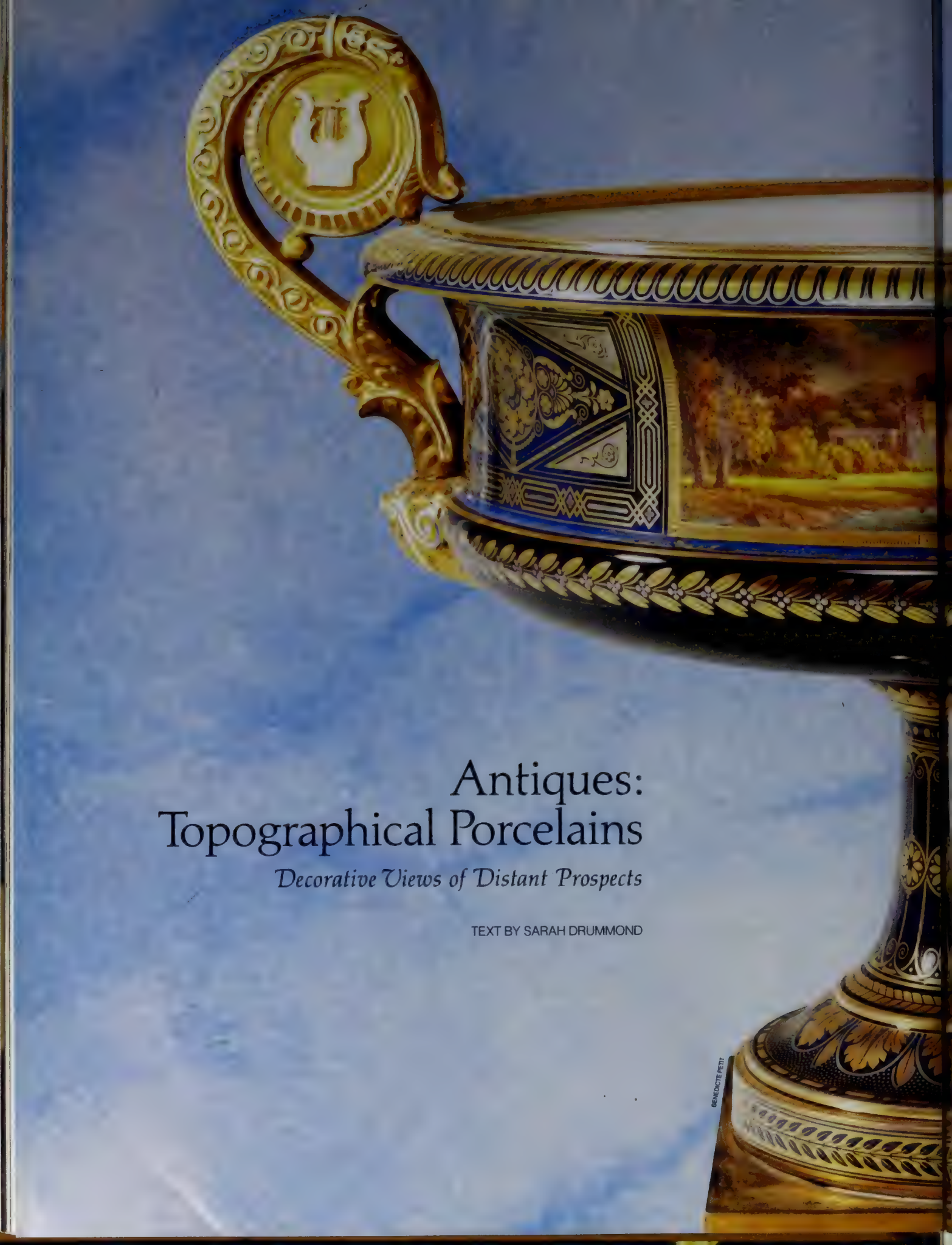


most and grandest political hostess of the century."

She did not confine herself to building an extensive servants' wing at Mount Stewart—now mostly empty—or installing the countless washstands, baths and the central heating that made Mount Stewart one of the most comfortable country houses in the British Isles. She also collected furniture and fittings, constantly rearranging to suit a taste that was as rich and varied as the lavishly planted parterres that she was laying out around the house.

Mount Stewart House is important not only for its contents but for its historical associations. It was here, in the original mid-eighteenth-century wing, where the great Lord Castlereagh, arbiter of Napoleon's downfall, grew up, and it was this wing that his half-brother enlarged on a grandiose scale in the 1830s using his wife's coal-mining fortune. There are souvenirs of his and of Castlereagh's careers in the dining room, where the walls are lined with the chairs used at the Congress of Vienna, and in the Castlereagh Room, where copies of the foreign secretary's state papers are bound in volumes replicating the ones given to the seventh marquess as a present by the Lon-

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Antiques: Topographical Porcelains

Decorative Views of Distant Prospects

TEXT BY SARAH DRUMMOND

BENEDICTE PETIT



Middlesex

Bowl, Sèvres, painted by Langlois, France (Sèvres), 1840. Porcelain; 19⅜" high. From a service made specifically for Louis Philippe, King of the French, a footed bowl is adorned with a view of the Tuileries palace (not shown) and the mansion at Twickenham in England—where, during the years of exile before his reign, Louis Philippe resided. Jean Lupu, Paris.



Durham and Devonshire

Berlin

ABOVE: *Cabinet Cup and Saucer,* Chamberlain Worcester, England (Worcester), circa 1810. Porcelain; cup: 2½" high, saucer: 5⅝" in diameter. Robert Chamberlain, originally a porcelain painter for the Worcester Porcelain Factory, was manufacturing his own wares by the 1790s. Depicted here are Brancepeth (left) and Oxton, the English country-seats of M. Russell, Esq., and Rev. I. Snete. Gerald Sattin Ltd., London.

OPPOSITE: *Münchener Vase,* marked "K.P.M.," Berlin Royal Porcelain Factory, Germany, 1823. Porcelain; 25⅛" high. Framing a distant view of Berlin, an elaborately worked gilt ground enriches a royal presentation vase. Based on a piece designed by Friedrich von Gärtner, artistic director at the Nymphenburg factory, the vase was a gift from King Frederick William III to a deputy chief justice. Bernheimer Fine Arts Ltd., London.

THE PORCELAIN painter's skill in depicting topographical scenes is often astonishing. Even a diminutive view on a teacup or dish can have the evocative power of transporting the mind's eye to a distant place. How such depth of perspective, subtlety of colors, exactitude of building or landscape was painted on curving surfaces with hues that changed under high firing temperatures is the essence of the porcelain painter's art.

As a genre, topographical porcelains are also fascinating documents of the places they depict: views of cities and skylines that have radically changed, castles now in ruins, houses long since pulled down, cathedrals miraculously unscathed by time.

The earliest known views appear on a Meissen service of 1740. Some of the scenes in Italy and Austria were clearly taken (though "often with considerable artistic licence," as the catalogue noted) from engravings by Melchior Küssell, after drawings by Johann Wilhelm Baur, printed in Augsberg in 1681 and 1682.

But examples of this early date are rare indeed, and it was a short-lived phase. The golden age of topographical porcelain was not until the Neoclassical era, spanning approximately the years 1780–1830, when the fashion for such scenes was widespread at the various factories that had sprung up all over Europe. Many of these factories were under the patronage of great noblemen such as Duke Karl Fugen von Würtemberg, who took over the factory at Ludwigsburg in 1758; he explained that a porcelain



Cheshire

RIGHT: *Vase and Matched Cover,* Flight, Barr & Barr, England (Worcester), 1820. Porcelain; 7½" high. Decorating a beaded-and-gilded vase is Beeston Rock and Castle. The latter, virtually destroyed during the English Civil War, is still frequented for the views offered from its site. Hyde Park Antiques, Ltd., New York.



works was a "necessary attribute of magnificence and dignity." Undoubtedly, the grand—and sometimes vast—dinner and dessert services that were commissioned and painted with scenes of well-known villas and gardens, Russian palaces, English houses and views all over Europe were a splendid way to impress visitors and display wealth.

Smaller tea sets, solitaires, pairs of urns, individual plant pots, bowls, dishes and so forth painted with fashionable topographical subjects also reflect the zest of the age for travel and building, as well as the Neoclassical love of classification and sets. Tracing the source material of the engravings that porcelain painters worked from is challenging detective work for scholars and collectors.

The extraordinary technical virtuosity of the porcelain painters is something of an enigma. Whether or not they worked with magnifying glasses is uncertain—but looking at a minute and fine example, such as a snuffbox, with immaculate views of Dresden painted on the lid and inside, one presumes a glass was used. There is some evidence that miniaturists, glass painters and enamelers sometimes became porcelain painters—Christian Friedrich Herold, for example, one of the forty painters working under Johann Gregor Höroldt

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Paris

RIGHT: *Cup and Saucer,* France (Paris), circa 1810. Porcelain; cup: 2⅛" high, saucer: 6⅛" in diameter. Lending richness to a cup's severe Empire form is a rendering of the Place Vendôme with the towering Colonne de La Grande Armée that commemorates the first consul's campaigns of 1805–07. Kugel, Paris.

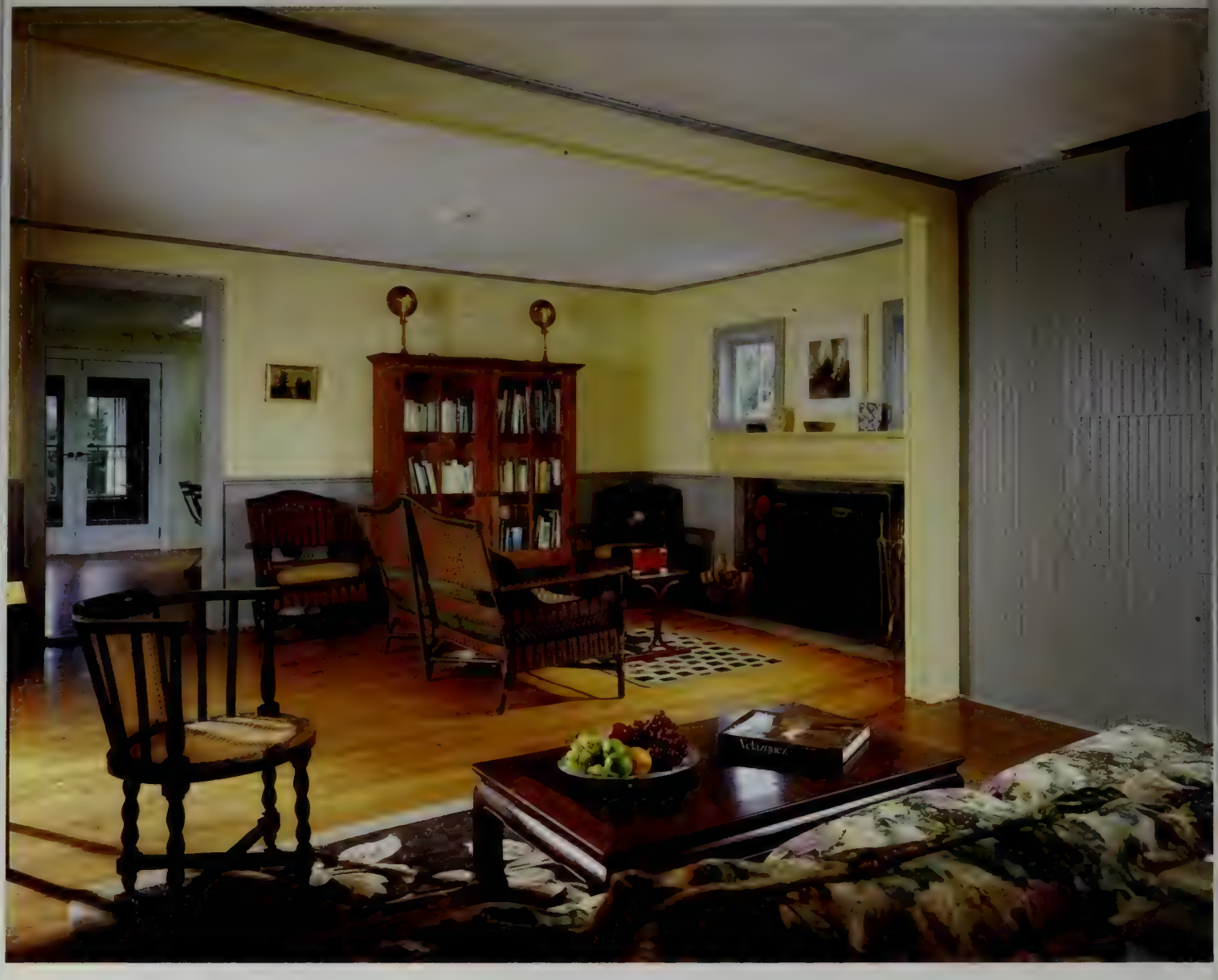




BENEDICTE PETIT

Naples

ABOVE: *Plate,* Sèvres, France (Sèvres), 1816. Porcelain; 9½" in diameter. Seen here is a piece from the celebrated service *A Vues Diverses,* begun for Napoleon and continued during the reign of Louis XVIII. Befitting the extravagance of the period, each plate was embellished with different gilt borders and painted views. Bernard Dragesco-Didier Cramoisan, Paris.



Portrait of the Artists

Eric Fischl and April Gornik on Long Island

ARCHITECTURE BY LEE SKOLNICK, AIA
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DURSTON SAYLOR

WHAT KIND OF COUNTRY setup does a working artist require? A place with a studio. For two working artists, double that. Painters Eric Fischl and April Gornik, who have been, in their own playful words, "happily unmarried for the past thirteen years," recently found a place whose almost every feature seemed made to order—and those that didn't could be *re*made to order. The lean house, on the outskirts of a historic whaling village in eastern Long Island, had been built in 1907 for the local dairy farmer. Especially attractive to Fischl and Gornik were the outbuildings on the property, which, once full of pale impassive cows, could possibly be restructured as the requisite studios.

Here Fischl on weekends and in summer could continue with the work that had already assured his reputation as one of the most provocative painters of our day. And one of the most successful, for, second to success itself, nothing succeeds like controversy. Fischl's large canvases depicting upper-middle-class suburban American life—canvases in





For their house in eastern Long Island, Eric Fischl and April Gornik—working closely with architect Lee Skolnick (right, between the artists)—renovated what was once the local dairy farmer's house, adding a pair of studios where they could each work in solitude. "Privacy is so essential to a country life," says Gornik. "Here you have a real sense of privacy and calm."

OPPOSITE: In the living room, Skolnick reworked the floors, added wainscoting and, where a woodburning stove once stood, installed a bluestone fireplace. Over the mantel is a Diane Arbus photograph. ABOVE: The view into the kitchen is framed by French doors designed by Skolnick, Fischl and Gornik. Herbs from Gornik's garden hang to dry from the antique pine hutch.

which the figures are frequently naked—have struck a wide contemporary public as morbidly fascinating and voyeuristically engaging. Although there's an ongoing critical debate as to whether Fischl is "actually breaking taboos or portraying fashionable problems," everyone grants the fluency—the sheer and uninhibited intelligence—of his painting. And here Gornik, in a studio of her own, could work on the grand, visionary landscapes that had made *her* reputation—explorations of light and space remarkable for their psychological as well as pictorial dimensions.

Two artists living work-lives together is a delicate balance. One wonders if Fischl and Gornik, standing as they do this side of the clamor of renown, ever feel shadowed by the ghosts of great Long Island painters past. Do they ever, for instance, feel like the warring and loving Jackson Pollock and Lee Krasner? "I think not," Gornik says, "although we did come to this part of Long Island partly because so many painters have before—like Thomas Moran and Childe Hassam."

Fischl and Gornik's farmhouse had a kind of rough-hewn, run-down charm they were determined to preserve. "We wanted to have the best of both possible worlds—for the house to remain old-fashioned but at the same time be contemporary," Fischl says. Gornik elaborates, "We wanted to enhance it without 'countrifying' it—for it to retain its quiddity, its 'whatness.' " An example of all they aspired to was reassuringly near at hand—their friend artist Susan Rothenberg's place had recently been converted by New York architect Lee Skolnick into a complex of three inventive yet congruous buildings: a village within a village.

Skolnick was soon at work on Fischl and Gornik's house, adding on a semiattached guest room that in effect would be "its own little house, a pavilion of light." The room owes its brilliant lightness of being to its pattern of windows, assembled so that the wall itself begins to evaporate—to the point that when the windows are opened in summer, the feeling is of sleeping underneath trees or

In the master bedroom dressing area, a mahogany-faced cabinet acts as a counterpoint to the stucco shower, where Skolnick added variously sized windows. At right is Bill Brandt's *Nude #1*, a photograph once used by Fischl in one of his paintings.



even in them. Small in volume as the room is—in truth, little more than a framed enclosure for the bed—it's been intricately contrived; looked back at from the yard, it affectionately echoes the gable roof of the main house.

The living room, suitable in its cold restraint for a dairy farmer, cried out for floor-to-ceiling change. One solution was total wainscoting. Skolnick next replaced the woodburning stove with a bluestone fireplace, its curved natural-ash mantel custom-designed. Then he added two square windows to bring the sitting area into precise perspective: The wall of fireplace, hearth and windows became a painterly composition. This sense of the house as "form" was never to be lost. Skolnick, Fischl and Gornik—for everywhere was to be etched the excellence they had promised themselves—designed latticework French doors for the kitchen, creating a view from the living room all the way back through the kitchen to a rose garden beyond.

A freestanding headboard—actually the back of an antique English wardrobe found by Fischl and Gornik—divides the master bedroom and the dressing area beyond. The photograph is by Erica Lennard. Sconces were designed by Stanford White.

Given that this is the house of an artist famous, if not notorious, for his nudes, it comes as no surprise that some of the people dressing up the walls are naked. Witness the couple squatting squarely in the living room—inhabitants of a Diane Arbus photograph. "The funny thing is it feels like *they're* looking at *us*," Fischl says. "The voyeurs here are the people with their clothes off—they're staring at us as we sit in our living room quite clothed." In keeping with this theme, there's a drawing of a photographer about to snap a picture of a seated seminude woman. "I was amused by the double-voyeuristic stance that the viewer experiences," Fischl admits, adding that "it's funny to see another voyeur at work." Ascending the staircase, one finds at the top—perhaps positioned there as a witty deconstruction of Duchamp's *Nude Descending a Staircase*—Bill Brandt's *Nude #1*. The photograph turns out to have its own referential encoding in one of Fischl's canvases. "Eric used it in a painting of his," Gornik offers.

It was with the upstairs that the house changed mortally, becoming what Gornik likes to call "a 'might-as-well' house—you know, 'As long as we're doing this we might as well do that, and *then* we might as well. . . .' And









Here Fischl could continue with the work that had assured his reputation as one of the most provocative painters of our day.



OPPOSITE: Seen from the newly designed sun deck is Eric Fischl's gabled studio—replacing what was once an old dairy barn—which features a steel overhang above the door that lifts to allow for the transport of the artist's oversize canvases. RIGHT: The street façade of the house displays a new porch, along with the glass-walled connector leading to April Gornik's studio, at left.

OPPOSITE BELOW: "In summer, with the windows open, it's like sleeping in a screened porch," says Skolnick of the guest room. Antique Korean end tables flank the bed. BELOW: Fischl's *Jerry and Roberta*, 1988, stands in his studio, amply lit by skylights. Though Fischl says the house was "a tight collaboration," he adds, "I gave Lee my requirements and let him do the studio."



the whole time we were working on it I kept having the kind of dialogue with it that I'd have with a half-finished painting." There was a warren of two tiny rooms up there, plus a coffin's-length of bath and hallway. The only answer was gutting.

"We opened up the whole floor front to back so only the shell was left," Skolnick says. "Then we decided not to put a wall up, not to divide the space." Fischl and Gornik had just purchased an antique English wardrobe, and they suggested using it as a partition. Happily, it was the right size, and it was soon functioning as a headboard on one side and, its back faced in the same tongue-and-groove wood as its front, a clothes cupboard on the other.

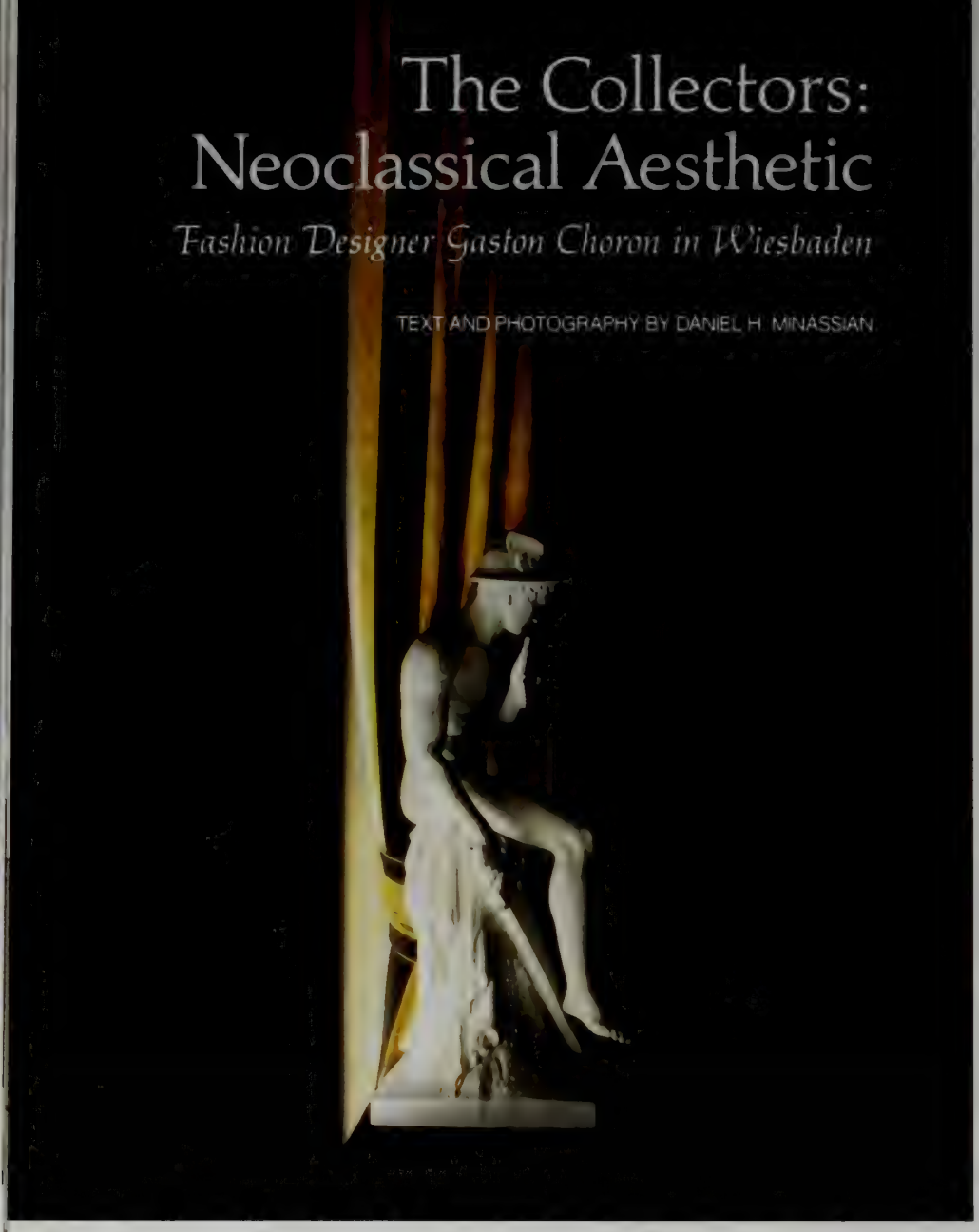
Skolnick's interior monologue throughout the project was: "Keep things simple, reduce variables to the smallest number, so that the space doesn't close in on you." The area on the nonsleeping side of the wardrobe became a gracious sitting/dressing room. "If we'd divided it all up into bath, shower and sitting room, there would have been nothing left. We decided to make a virtue out of the fact that all these things had to share the same space," he says. With Fischl he designed a sink to be suspended—boldly, in full view of the sitting area—from a freestanding cabinet faced in gleaming mahogany, with brass armature and frosted glass shelves. To Gornik the shelves looked like wings, the sink itself like "a little mechanical bird at rest." On the other side of the cabinet a raw concrete open shower was built. Skolnick explains, "We saw the roughness of the shower 'monolith' as the perfect foil

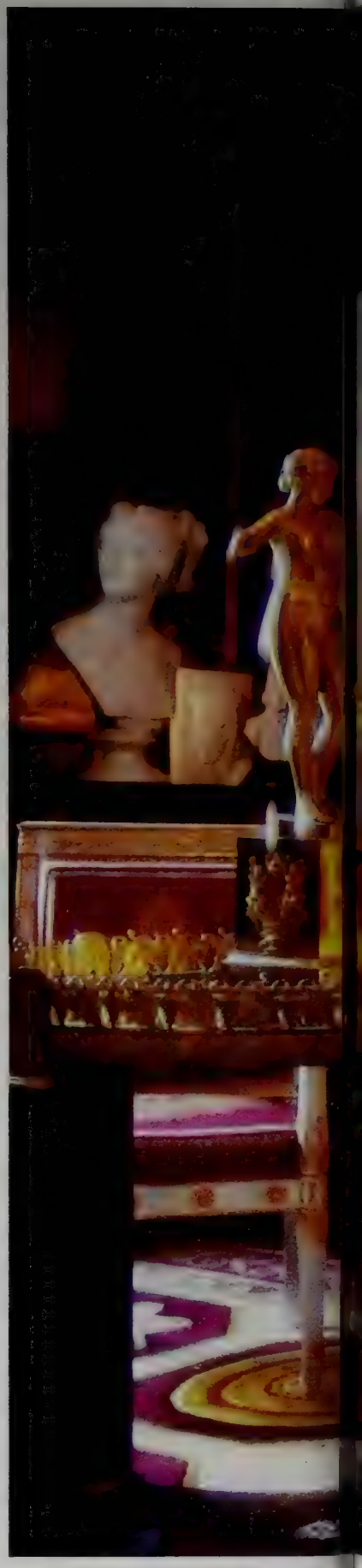
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The Collectors: Neoclassical Aesthetic

Fashion Designer Gaston Choron in Wiesbaden

TEXT AND PHOTOGRAPHY BY DANIEL H. MINASSIAN





ABOVE: A Royal Copenhagen figurine of Mercury by Thorwaldsen sets the Neoclassical tone of fashion designer Gaston Choron's Wiesbaden apartment, which displays Louis XVI and Empire art and antiques. RIGHT: A painting after François Gérard's *Cupid and Psyche* hangs over the Empire sofa. The bust of Terpischore, far left, is by Canova. A Roman sculpture fragment of a foot rests on the pillow.

"THIS ISN'T JUST A décor, a 'showhouse,' a figment of the imagination—this is where I live, work and create," says fashion designer Gaston Choron. "I've tried to fulfill a dream without being unrealistic, excessive or extravagant in doing so. But I've also tried to avoid falling into the trap of historical re-creation."

M. Choron's dream has taken shape in the form of his apartment, situated in a large town house built in 1840 on the Nerotal, one of the smartest residential streets in Wiesbaden. His world within this universe is distinguished by its refinement and is the product of an impassioned and unswerving love for Neoclassical principles as expressed in the complementary Louis XVI and Empire styles.

Aesthetics is the cornerstone on which Gaston Choron's life is based.





He designs both couture and deluxe ready-to-wear for fashion houses on the order of Etienne Aigner, Burda, Trevira, Bleyle and Carrée, and travels to Paris, Milan and Como to choose fabrics and accessories himself. Born in France, at Compiègne, to a German mother and French father, he served his apprenticeship in Wiesbaden with Max Zinnecker before going on to Paris, where he worked for Jacques Fath. In 1964, at the age of twenty-five, he set up on his own.

"I'd decided to become a designer very early in life," says M. Choron. "My liking for fashion came from my mother, who was, as the Germans say, very *modisch*—very up-to-the-minute in terms of fashion and elegance. When I was eight and nine we lived in Paris for a year. During that time she took me to all the museums. The Louvre was one of the great revelations of my life.

"As a consequence," he continues, "I was very young when I began to take an interest in Neoclassicism. I was also very young when I began to draw—Paris's Neoclassical monuments in particular, like the Madeleine and its columns. This taste for Neoclassicism has remained intact and is just as intense and pure right up to the present. For me, it represents the ideal of the fine arts."

The keystone of Gaston Choron's collection, and of his life, is this Neoclassicism, with its attributes of harmony, proportion, symmetry and equilibrium in line and color: in sum, a perfection inspired by ancient Greece and Italy. What M. Choron has attempted to do is create a setting

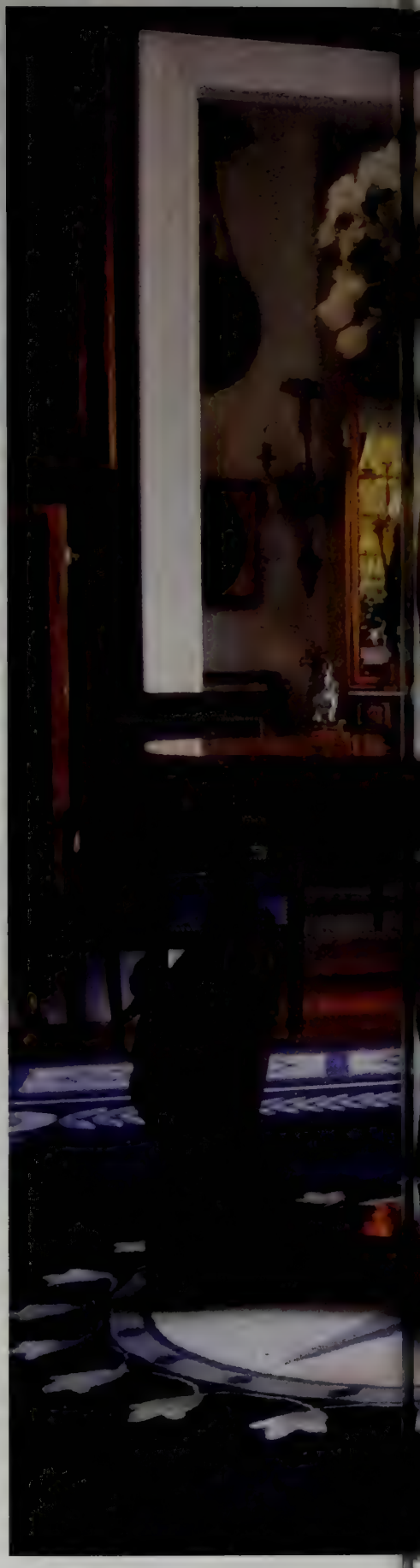
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OPPOSITE: The bronze clock, with its allegorical figure of Study and putti, was created in 1814 by Pierre Victor Ledure. TOP: An Italian painting from the late 18th century is paired with Léopold Pollak's *Lady with a Parrot*, 1846. ABOVE: In the dining room, Jacob chairs flank a transition commode from 1770. Before the Louis XVI–style mirror is a Directoire clock by Dubuc. The 1879 statue, right, is by Carl H. W. Schlüter.





"I've never bought a piece just because it was an antique," notes Gaston Choron (above), "but always because it belonged to the right period." He stands before an 18th-century Netherlandish painting, *Adam and Eve*, that once belonged to Kaiser Wilhelm I. The Neoclassical Parisian porcelain vase, left, which is one of a pair, is by Dagoty. RIGHT: The blue salon is highlighted by a Russian Empire table set with a 19th-century Berlin porcelain centerpiece.





"My whole aesthetic outlook is embodied in Empire interiors, early-19th-century rooms by Pierre Fontaine and Charles Percier, and Pierre Thomire bronzes," says Gaston Choron. ABOVE: A French Neoclassical portrait of a young man hangs above an 1810 French Empire mahogany bed with ormolu and ebonizing. Thomire created the pair of candelabra. The early-19th-century bust is of Alexander the Great.


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Robert Redford at Sundance

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discourse between the energy industry and environmentalists. His response was to found the Institute for Resource Management, a nonprofit forum based at Sundance and dedicated, since 1982, "to humanizing the debate, narrowing the distance between representatives of the two sides, if not their actual positions.

"It's too simplistic," he adds, "to say that environmentalists are elitists interested only in the wilderness, and that developers are gougers interested only in profit. There has to be some form of compromise." And apparently there is. One of the IRM's major achievements is to have sponsored negotiations between the oil industry and environmental groups, which in 1986 led to a pact on offshore drilling in the Bering Sea.

For twenty years, Redford has also been an avid collector of native American art and artifacts, and his collection of more than six hundred pieces has overflowed into the public spaces at Sundance from his own residence. That residence is a plant-filled solar house built in the seventies of wood, glass and fieldstone, whose most sumptuous feature is indisputably its setting. The interior space is organized around the light, the art, the fireplaces and the views.

A windowless music room with upholstered walls has the circular shape of a Pueblo kiva, and is also used for solitude or conversation. If he brings work home, Redford can retire to a small, round office in the stone tower, or to the monkish "thinking room" directly above it, which has no phone. And before the snows bury them, Redford and his family or guests can contemplate the magical vistas—vistas that would humble any palace—from two rough-hewn pavilions.

The house is an "environment" for his collection, Redford explains, "not a museum for it," and the thread of his own experience—its narrative—is interwoven with the history of the pieces. "The potsherds and arrow-

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Robert Redford at Sundance
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heads symbolize my private rummaging," he says, alluding to the time he has spent camping alone in Chaco Canyon and at other Anasazi sites in the Southwest. Many contemporary Indian artists have become his friends, and he seems to prize their life stories—stories of transience, solitude and revelation—almost as much as their presents to him.

While Redford does most of his own "rummaging," the man who keeps track of it, the collection's unofficial curator, is Brent Beck, who is also the vice-president of merchandising for the Sundance Group. "Bob started buying native American art when he was making *Butch Cassidy*," Beck recalls. "At first he focused on Navajo rugs, and his financial advisers couldn't understand how you could spend so much on a load of old blankets. But over the years he's built a collection of great pieces."

The collection, Beck explains, is also quite a balanced one, representative of the three major periods in native American art. There are examples of black-and-white Anasazi pottery from 1100 to 1300. Kachina dolls, totems, beaded vests and weavings—trading and ceremonial blankets—represent the historic period (up to 1900). Among the modern works—bronzes, sand paintings, pottery, rugs and oils—several represent important breaks with tradition. "Bob has always had real eclectic taste," Brent Beck says with a smile. "That's why you'll find an Anasazi bowl on a shelf with his Oscar for *Ordinary People*, and a Hopi kachina next to a weird plastic thing—it's supposed to be a Sundancer—from a roadside tourist stand."

Robert Redford seems to take as much pleasure in these "ironic juxtapositions" as in any of his individual treasures. "The Indians don't have the monolithic world view that we do," he says. "Their art is a constant reminder to me that everything is sacred and nothing is sacred. I try to live that way. You have to risk breaking things." □

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The Graphic Delights of 19th-Century Recreation

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tions of school matches are common. They often have fine old buildings in the background, just as images of golf and golfing feature thick, leafy trees and gently sloping hills. Golf itself is pictured as a tranquil game: No divot-diggers need apply. (It might be said that sporting prints in general endorse a conservative, even dreamlike vision of the world. The land is an endless stretch of field and stream, and the Industrial Revolution never intrudes. Towns and villages are visible, but not the iron horse, the iron bridge or the ironmaster's works.)

Unspoiled patches of rural areas are a principal element in hunting, fishing and shooting prints. In angling images, rusticity is conveyed in the views of rivers with quaint fishing inns on their banks. Hunters pass through hills and dales, but because of the sport's aristocratic tradition, there is more emphasis on etiquette, ceremony and regalia. The hunters' red jackets against the satin coats of their mounts are artistically attractive and socially informative.

Horse racing was often represented as a mass entertainment that gathered crowds and stirred the blood. The graceful, nervous energy of the animals is played off against the activity of the track. In trotting prints, the design functions as a pleasing contrast of the long horizontal form of the horse, surging forward with nostrils flaring and mane flying, and the vertical or diagonal line made by the driver and sulky.

With few exceptions, American sporting life approximated that of the English, but the differences were important. Recreation was less formal, less class-bound, and baseball supplanted cricket in popularity. A cricket match, which can take a couple of days to complete, presupposes a great deal of free time, whereas a baseball game is playable in two or three hours.

Perhaps the most engaging distinction between the two nations lay in the status of boxing. In England, boxing was considered a noble art and a gentleman's pursuit. Professional pugs were hired to teach self-defense to the sons of dukes and earls. The young peers engaged in bouts, and other wealthy men watched them. As one Frenchman traveling in England marveled, "Each nation has its customs. In France one sings to amuse onself. Here they pass the time slugging one another." In answer, William Hazlitt, Lord Byron, George Borrow and George Bernard Shaw are on record as admirers of pugilism, and in English prints, contenders are shown as refined and genteel: Their hair is combed, their breeches are immaculate, their bodies are trim. In the United States, boxing was the savage sport of ruffians and outlawed in most states. The typical American fighter was (and usually still is) a member of the underclass who used the sport to punch his way out of the slums to riches and fame.

On April 17, 1860, a famous international match took place. At a turf ring at Farnborough, near London, John C. Heenan, a bare-knuckler from Benicia, California, faced Tom Sayers, the English champion, for forty-two rounds. They fought for two and a half hours, neither man conceding, before it was called a draw. Prince Albert, Thackeray and many members of Parliament were at ringside, as were the cartoonist Thomas Nast and dozens of American sportsmen who had sailed over for the event. The six-foot-two, 195-pound Heenan was nicknamed "The Immense Invader"—Sayers weighed only 155 pounds.

By the late nineteenth century, in line with the rising expectations of women, healthful exercise was no longer the preserve of men. Both sexes threw themselves into walking, skating, tennis, croquet and bicycling, as the lighthearted prints of Winslow Homer and Currier & Ives attest. These images record not the competitive quest but the delight of the pursuit. The best sporting prints, like sport itself, divert and amuse by their vitality and elegance.□



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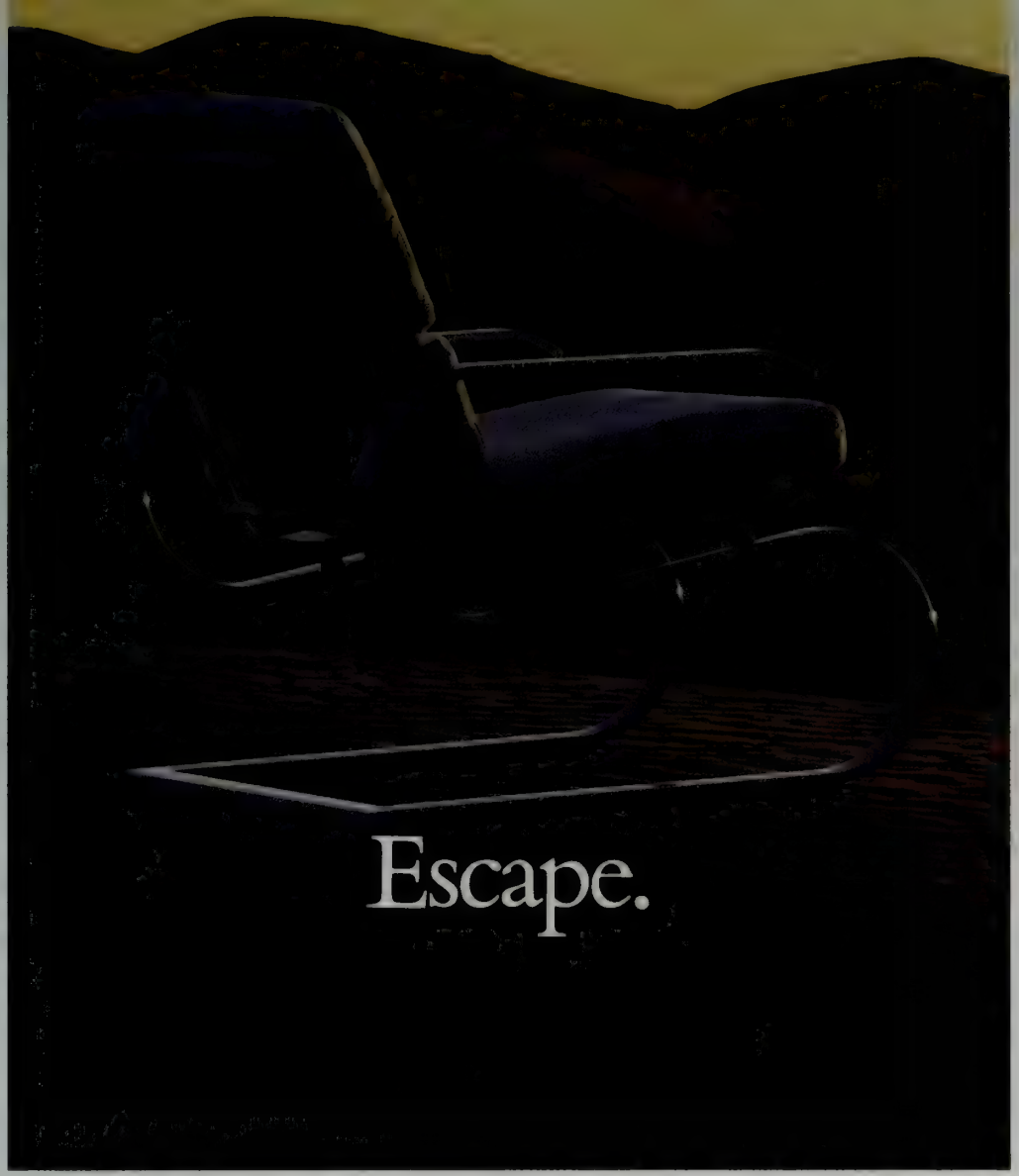
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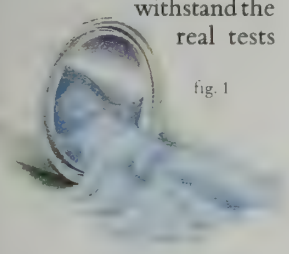
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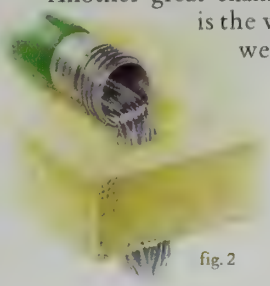
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fig. 2

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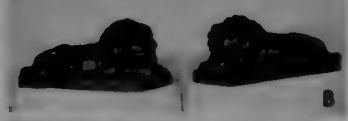
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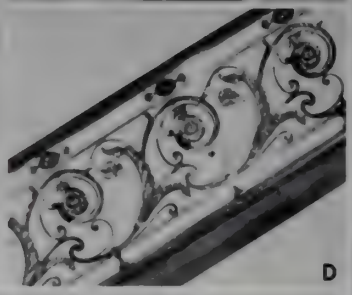

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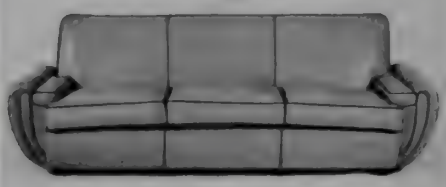

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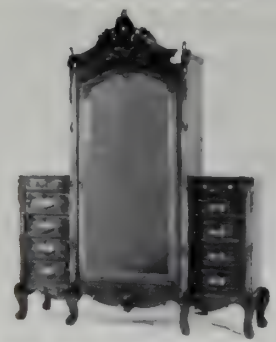

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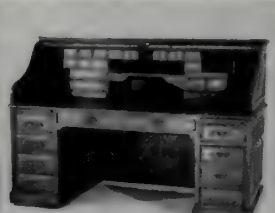

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None of the rooms on the lower floors has a door. "It's informal," says Hampton. "The walls give visual privacy between areas." As the client puts it, "The way you change space is by turning a corner."

The lack of doors also encourages people to circulate from room to room. Such fluidity is of particular value during large parties. At those events, the clients like their rooms—and the objects in them—to perform multiple functions.

Hampton, for example, designed most of the steps to be eighteen inches deep, with the express intent that they serve as seats during large gatherings. The kitchen counter is often converted into a buffet table. And the main dining table is actually in what is called the library. "Formal dining rooms are wasted space," says the owner. "This way all the space gets used—and in more than one way."

Outside the kitchen a lengthy deck of weathered redwood holds a seventy-five-foot-long lap pool set with black tile. "A normal pool finish creates a bright blue color that tends to be the only thing you see in the landscape," says Hampton. "The black tiles deemphasize the pool. It becomes a void."

"We wanted clean lines, with no contrivances—a user-friendly, comfortable place."

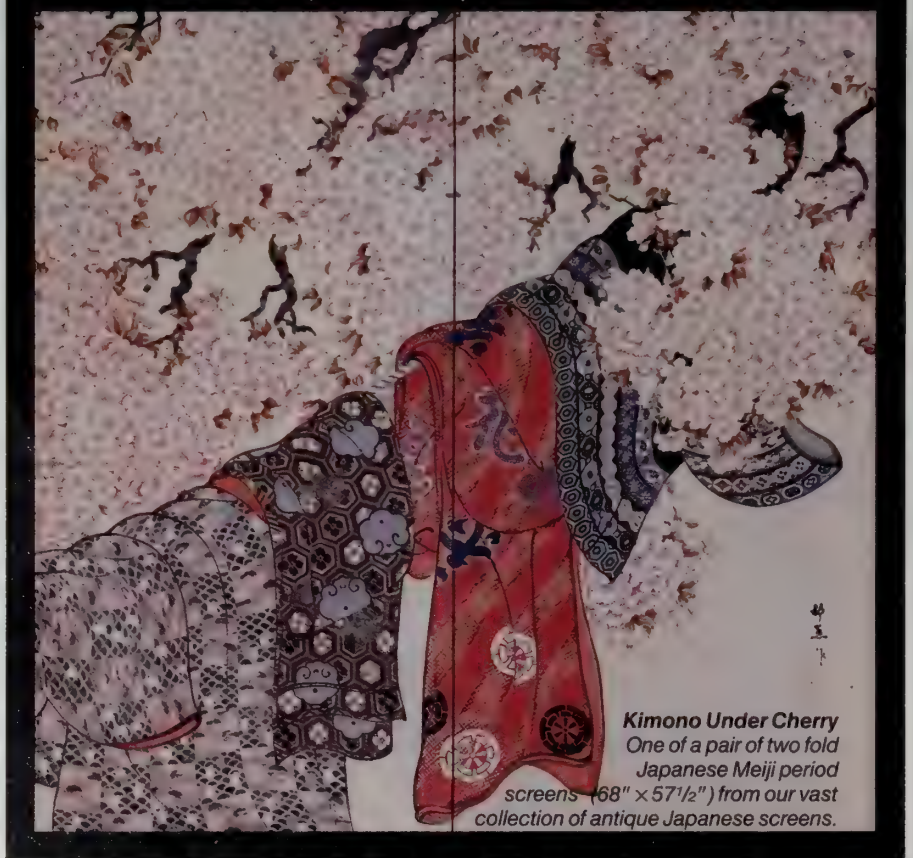
The entire structure is surrounded by massive ficuses, stands of bamboo, bougainvillea, orchids and innumerable other shrubs and flowers. Landscape architect Allen Fernandez planted virtually every variety of palm on the property. And Hampton had the circular driveway covered with cyprus shavings rather than concrete. All together, it makes for a unique and very civilized sort of jungle existence. □



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Four generations of excellence in architectural antiques and garden ornaments

Lady Mairi Bury's Northern Ireland Estate

continued from page 227

don society hostess Laura Corrigan.

The National Trust, which now owns Mount Stewart, may be the instrument of sharing these great historic properties and artistic treasures with the public at large, but it is also committed to maintaining the atmosphere and feeling of a family house that is still lived in and where successive generations have left their mark. A decidedly individual taste is evident in the strong color schemes well suited to the attenuated light of northern latitudes; in the rich display of black-and-gilt Chinese lacquer pieces and heirloom armorial porcelain; in the fine portraits of the family and their horses; and in the innumerable books and comfortable armchairs that evoke ten generations of family life in the house.

Although the days of great house parties have receded into the past, Lady Mairi still gathers family and friends about her during the year. One family friend, an eminent musician from the Scottish Hebrides, recently celebrated his fiftieth anniversary as a houseguest over the Christmas and Easter holidays and during the summer. Lady Mairi's two daughters and her grandchildren often come to stay. My wife, who grew up at Mount Stewart, and I find the lush green surroundings and the cool climate a perfect and refreshing contrast to our life in Venice during the high summer. Our small son, a city boy for the rest of the year, delights in exploring the gardens, fishing on the lake or visiting the farm and paddocks while I browse through the library and my wife sits in the sun on the terrace creating delicately surreal paintings inspired by the fantastical statuary that her grandmother designed to populate the formal parterres. In the long summer evenings, the atmosphere at Mount Stewart is one of tranquillity. Over it all there still reigns that fairy-tale quality created by Lady Londonderry and perfectly preserved by her daughter for the family and now, thanks to the National Trust, for posterity.□

Decorative Views of Distant Prospects

continued from page 232

at Meissen, formerly had been in the employ of a goldsmith and enameler.

The Berlin Wellington service comprises 170 pieces, including items for the centerpiece as well as plates, dishes and tureens, and is said to have been the most expensive Berlin service ever produced.

This service was presented by King Frederick William III of Prussia to the duke of Wellington, and relates the life of Wellington, starting with his days at Eton and including some interesting topographical scenes and views of houses, including, of course, Apsley House. Some of the watercolors and engravings that the painters worked from are extant.

The duke of Wellington was also presented with possibly the most astonishing of all topographical porcelain sets, the *Service Egyptien*. The original service had been presented to Czar Alexander I of Russia; this set had been made for the empress Joséphine after her divorce from Napoleon: It was delivered to Malmaison, carried in six litters by twelve men, but Joséphine found it *"trop sévère"* and had it returned. Some years later, King Louis XVIII presented the service to the duke of Wellington, and wrote a note in English: "Do little gifts—keep friendship alive."

The *Service Egyptien* was conceived by the diplomat, courtier and artist Dominique Vivant, the baron Denon, who was also, for a time, artistic adviser to the Sèvres factory. He had accompanied Napoleon on his famous campaign to Egypt, and the sixty-six plates in the service, painted with views by Jacques-François-Joseph Swebach-Desfontaines, are based on the engravings of drawings that Denon had made on the journey. Temples, ruins, Muslim tombs, the Sphinx and other exotica are painted in shades of sepia, against surrounds of dark blue decorated with gilt hieroglyphs and Egyptian motifs.

Some of the prettiest views are to be found on Derby and Worcester porcelains. By the second half of the eighteenth century the vogue for the "picturesque" and for traveling at home in England and Scotland as well as abroad was established. The porcelain painters were often fine watercolorists who made field studies for their work, as well as using books with engravings of country houses as sources of inspiration. *Pictorial Views of the Principal Seats of the Nobility and Gentry in England and Wales by the Most Eminent British Artists with a Description of Each Seat* and volumes by Jones & Co. and J. P. Neale were particularly popular.

The most famous of all the English landscape porcelain painters, Zachariah Boreman, came to the Derby from Chelsea. The Kedleston vase is a lovely example of his subtle design, with billowing branches of a tree in the foreground, echoing the serpentine handles of the vase. Other distinguished painters include "Jockey" Hill (so called because he rode a pony to work), and the brothers John and Robert Brewer. George Robertson's work shows gentle and meticulous detail. Robert Chamberlain's Worcester factory had a notable success with a large output of named views: Flowerpots, vases and bough pots—their lids being perforated for holding branches—and D-shaped chimney pieces lent themselves perfectly to such decoration, with countryseats and royal palaces the favorite subjects. When water cures became fashionable in the 1830s and 1840s, the porcelain manufacturers promptly produced souvenirs of watering spas like Malvern, Cheltenham and Leamington.

For the collector, topographical porcelains pose intriguing questions: Is a particular piece part of a set? Might it be possible to find a contemporary engraving of the view? But above all, an exquisitely painted view on a fine piece of porcelain produces harmony of design and form that is aesthetically pleasing—with the added interest of the place itself and, sometimes, the knowledge that it may be the only record left of a now destroyed or altered vista.□

A bedtime story in Aomori.



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"Let me kiss her good-night."

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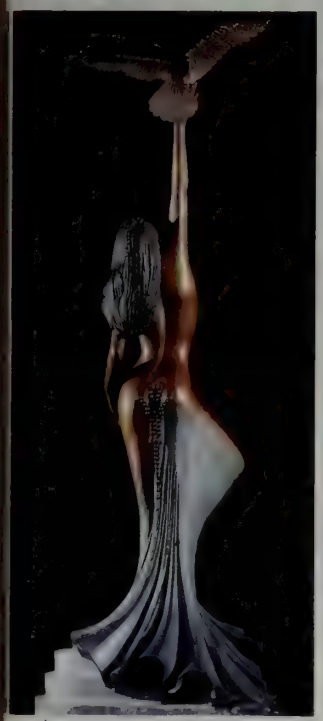
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• S U R R E N D E R •

Eric Fischl and April Gornik on Long Island
continued from page 239

to the rich mahogany of the cabinet."

From the dressing room three steps lead out to a sun deck, and there it becomes apparent that the house is self-reflexive at every point. As one looks back through the French doors, it is as though one is looking at a child's drawing of a house—a simple gable with a chimney and door.

Even with so small a detail as the sun-deck railing, Skolnick and his clients' ideal of stylistic perfection would allow for no compromise. "Eric and April said to me, 'We want you to design something special, we don't want to blow it here,'" the architect recounts. "The trick was to make the railing as open as possible so you wouldn't feel you were in a big playpen. That's why we made the deck a couple of different levels—we wanted it to feel like a landscape, something with some topography to it." (Skolnick's landscape even has a scale object: the big glass-and-copper skylight over the kitchen table that pops up through the deck in the shape of a gable, the most miniature of the gables in this house of many gables.)

The poised, pyramid-top pattern of the white-painted wood railing posts delicately suggests—perhaps even mutely announces?—the pattern of tension cables on Fischl's studio up ahead. "The old dairy barn was leaning at an almost forty-five-degree angle; unfortunately, we had to tear it down," Fischl says. Although the approximately twenty-by-thirty-foot structure that replaced it has the same footprint—that is, occupies the same square footage—as the barn, it represents the furthest step from the original farmhouse in terms of distance and the furthest stride in terms of style. The whole eastern end of Long Island is dotted with artists' studios, and the usual architectural solution has been to make them look like either barns or industrial buildings. Skolnick explains, "The barn alternative didn't appeal—I'm a firm believer that design and function should be one. And the industrial solution was just as inappropriate, it wasn't a thing I wanted to do to a nice village street. My design concept for Eric's studio was an industrial/agrarian hybrid—to put the structure on the outside, to expose the big heavy wood post-and-beam grid and let the inside hang off it."

The two white structures captured within the skeleton of the building hold two banks of north-facing skylights that give a generous spread of sun; they also, being gabled, make reference to the house and the other structures on the property. The final element in the "composition" is terra-cotta-colored concrete block, used for the base that forms the center section. "For zoning reasons the studio could be only so many feet high, so it had to be cut into the ground to give Eric the high painting walls he needed; I chose the rough-faced concrete block because I wanted the building to look like it was growing out of the ground," Skolnick explains.

A visit to Fischl's studio catches him working in dim blond evening sunlight on a cast-bronze sculpture, only the second he has ever made. "Sculpture has always been this big question mark for me, and I've just decided to address it," he remarks. "Paintings control their own context, but sculpture is in the world the way all of us are in the world." Reflecting for a minute, he adds, "Paintings are in the world the way all of us are *not* in the world, which is what's so magical about them."

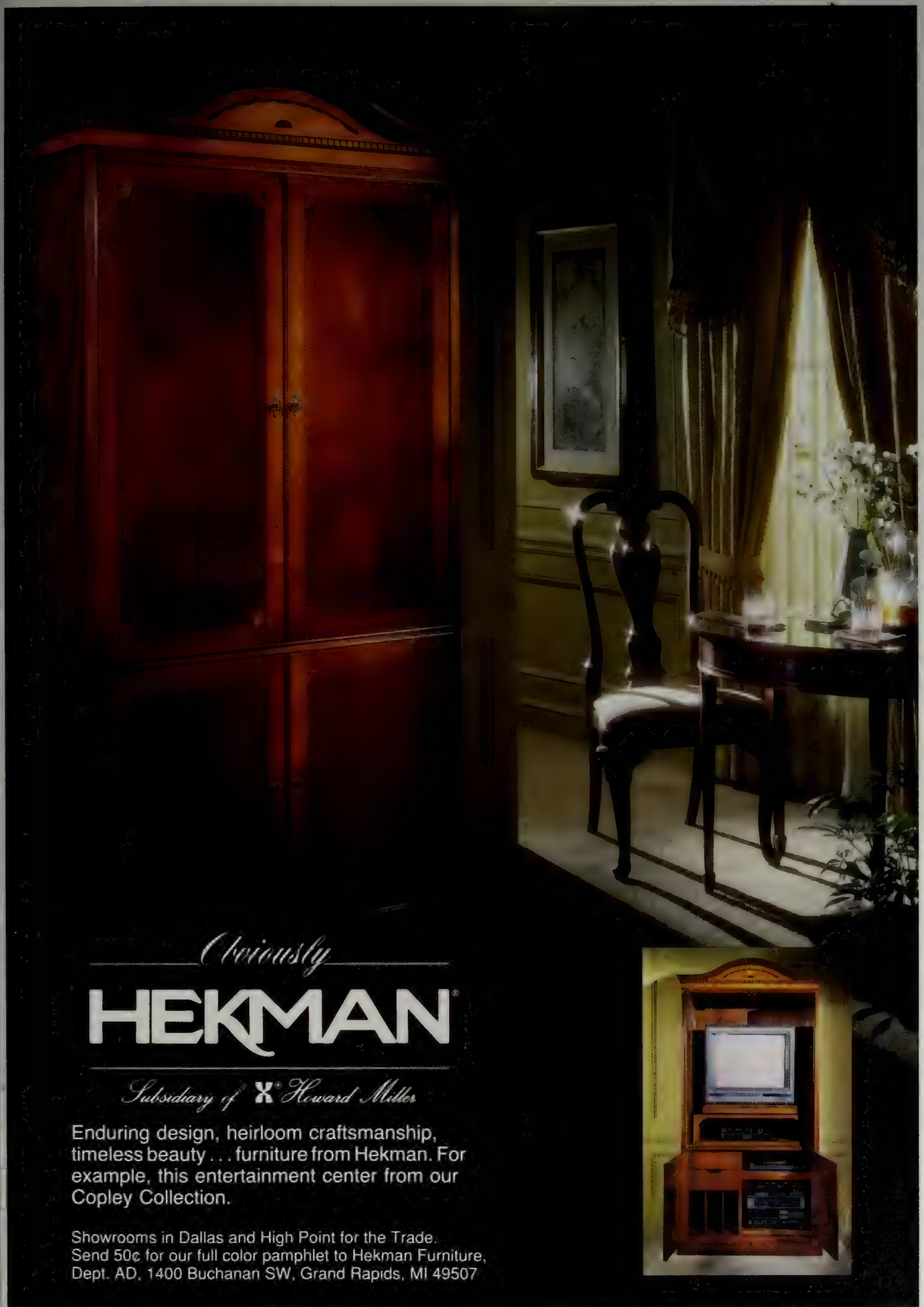
It is a world away from the gritty and rapacious New York art world.

Gornik's studio is also a new construction. She and Skolnick decided on an "evolving interpretation" of the original farmhouse—not a blind copy, not a provocative contrast, not a pastiche. From the street the studio can be seen in the same, very traditional visual frame as the house; indeed, it has the same painted cedar shingles up to the original eave height, but there it departs from the vernacular. "April needed more light and higher ceilings, so we popped the whole thing up—it's as if we took the roof and *pulled* it up," Skolnick says. "And that's where the change of materials takes place, from cedar shingle to vertical tongue-and-groove wood siding, also painted white. That same point, that horizontal line, is where the clerestory windows occur."

The new building was attached to the living room of the main house by a narrow glass connector paved with original French bistro tiles. An old pie rack, purchased in a local antiques shop, makes an eccentric silhouette against the glass of the connector facing the street. Gornik explains, "I love the shapes of baking molds, so I had the bright idea to collect as many as I could and make an arrangement of them on the pie rack—they're all moody tin and dark gray."

Gornik says she works on only one painting at a time. "I get a vision of what I want to see in a painting, and then it's just go go go till it's done." When she isn't painting, she can most likely be found, a trowel from her armory of gardening weapons in hand, bent over any of the several gardens she's created: two perennial gardens, a formal herb garden and the rose garden. The latter is blooming with Blue Moon, Perdita, Ink Spots, Grüss an Coburg and, most spectacularly, a newly hybridized English rose—the uniquely full, quartered-form Troilus, cupped and flowering to itself. Add an old pear tree, a row of cedars, several maples and evergreens, and this is a painting of classic pastoral—a world away from the glamorous, gritty, rapacious and vulgarized New York art world.

What, by the way, *do* Eric Fischl and April Gornik think of the gallery scene these days? "One of the luxuries of being out here," they all but chorus, "is that you don't *have* to think about it."□


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Fashion Designer Gaston Choron in Wiesbaden

continued from page 243

for his collection of furnishings and objects that hews as closely as possible to Louis XVI and Empire norms.

He chose the Nerotal apartment, rather than a roomier and grander place, because its intimate spaces are disposed in a perfect symmetry that allows its contents to be precisely situated. Nothing is left to chance; everything has its reason. As M. Choron puts it, "Each detail is assembled with infinite love and patience, like a piece of a mosaic."

The entrance hall, in the Empire style, verges on the chilly. In its center stands a pedestal bearing a replica of an Antonio Canova sculpture. Two more consoles, by Jacob, are placed against a *faux*-stone wall beneath gilt pier tables and glasses that M. Choron commissioned in Munich.

The small salon to the right of the hall is done in red, a color perfectly in keeping with the room's Louis XVI décor. Here, M. Choron confers with fashion-industry colleagues and clients, many of them women. The red walls, he says, are "a good icebreaker. If I were living completely on my own, though, and not conducting business at home, I'd have done everything strictly Empire, a masculine style, much more military."

In the large blue salon, M. Choron shows his fashion collections to clients. Here everything is Empire, and he chose his colors for their fidelity to that period. "The color is a blue that was actually a favorite during the reign of Napoleon," explains M. Choron, "just as the red of the small salon is the red of Louis XVI. The white in the other little Louis XVI salon situated diametrically opposite is the white of the period."

Nothing has been "interpreted," although much has been created by M. Choron himself, like the blue-and-white carpet, woven to his own design in the Savonnerie tradition. Two Directoire consoles came from Paris; a Russian Empire table supported by three swans came from St. Petersburg. There are two Dagoty vases, and above the early-nineteenth-century gilt Hercules clock hangs an eighteenth-century Netherlandish painting, *Adam and Eve*, that once belonged to Kaiser Wilhelm I.

M. Choron designs his fashion collections in the white salon. Among its marvels are more Jacob pieces, a candelabrum by Clodion, a bust of Mme Du Barry by Augustin Pajou and a painting by Lorenzo Sabbatini.

There is a return to Directoire and Empire in the intimacy of the bedroom, with its sumptuously canopied Empire mahogany bed, flanked by a pair of Thomire candelabra. Across the room is a pair of Consulate armchairs by Jacob—recently restored by Paris craftsmen who spent four hundred hours on the task.

The chairs in turn flank a sofa, above which hangs a replica of François Gérard's *Cupid and Psyche*. In front of the sofa, resting on a cushion, is a marble foot from a Roman statue. The room also contains a bust of Terpsichore by Canova. The two sculptures strongly underscore the spirit of ancient Rome and Greece that pervades Neoclassicism.

Finally, there is the Louis XVI dining room. Jacob holds sway here too, with a set of Louis XVI chairs and a transition-style commode. In front of the curtained window sits a marble statue by Carl H. W. Schlüter. Two statues by Clodion, a Venus and an Apollo, flank a glass-fronted door that opens onto a remarkable collection of porcelain: Vieux Paris, Dagoty, Berlin, Sèvres, Meissen.

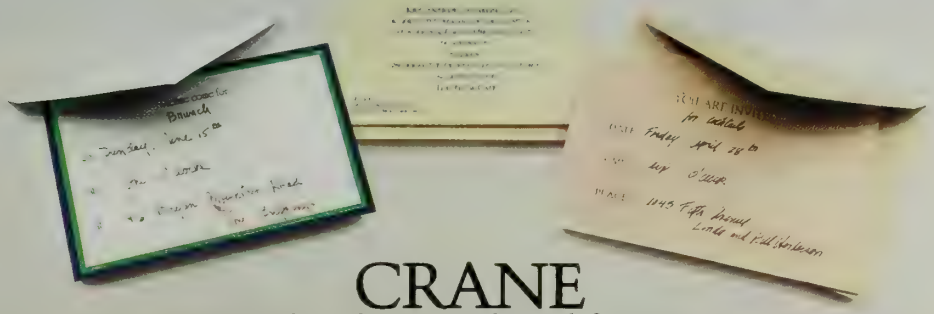
M. Choron's collection of rare and beautiful objects has been motivated by love and enthusiasm. But the question remains: When is an apartment like this "finished"?

"The apartment will be finished when all its elements, all the pieces of the mosaic, are so perfectly in place that you can't touch anything without risking the destruction of everything," replies M. Choron. "I'm almost—I say *almost*—finished. It's like a symphony. One note too many, one note too little, one false note, and harmony no longer exists!" □



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TRAVEL NOTES: ROBERT HUTCHINSON

A Designer's Wanderings in the Yucatán

By Sue Ellen Jares

IT SHOULD COME AS no great surprise that Robert Hutchinson, whose designs pay tribute to the power of primitive objects, recently enjoyed returning to the Yucatán Peninsula for a refresher course. What *is* surprising is the original route he took there. The Baton Rouge native, who alternately wanted to be an actor, an architect and an archaeologist, was once so associated with Louisiana's French influence that an old friend commented, "I knew him when he was all ormolu."

Hutchinson credits his enduring interest in archaeology—the career he probably would have pursued "had there been any money in it"—with steering him away from excess. "I was saturated with it," he says, "and over a long period of traveling and collecting, I grew to appreciate the simplicity of ancient and primitive art as opposed to the decorative arts of the eighteenth and nineteenth centuries."

He dates the beginning of his awakening



PETER MALOUF

Several trips to the Yucatán Peninsula have convinced San Francisco designer Robert Hutchinson (below right) that he should "take a message from the Maya's art forms and adapt them to modern sensibilities."



ROBERT HUTCHINSON



MICHAEL CARR

TOP: The "lacelike grillwork" of a ruin in an unexcavated forest area between Tulum and Cobá has inspired a line of Hutchinson's furniture. LEFT: He remains intrigued, he says, "by the way the Maya used repetition and consistency in their decorative techniques."

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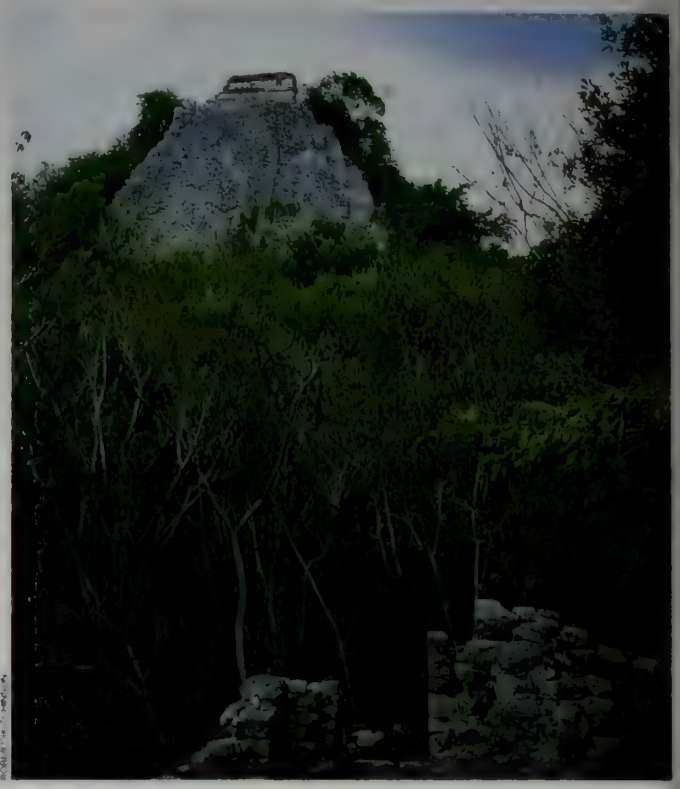
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A Designer's Wanderings in the Yucatán

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ABOVE: Ancient wall masks in the designer's San Francisco residence are the inspiration for a line of cast-stone wall tiles he and his partner, Michael Carr, have created. While the masks are from Guerrero, not the Yucatán, they feature similar decorative elements. BELOW: A view of Tulum, once an active port on the Yucatán Peninsula's Caribbean coast.

to a trip around the world in 1968. Returning home, "I asked myself, 'Why should I compete with people who have already done castles all over the world?' I thought it would be a good idea to come up with something of my own." That something proved to be several "adobe-esque" commercial buildings in San Francisco, and residences, including his own (see *Architectural Digest*, April 1987), employing rough-hewn, oversize objects, trapezoidal shapes, arrowheads, soaring architectural columns and comfortable sofas: in short, elements that are modern without being high tech.

Of his third trip to the Yucatán Peninsula (in addition to four other trips to Mexico and one to Guatemala), Hutchinson notes, "I was so thrilled by what I had seen earlier that I felt the need to go back and reevaluate." As before, he drove southwest from Cancún and visited the famous ruins at Chichén Itzá, Uxmal and Valladolid, but on this trip he paid more attention to such lesser-known areas as Tulum and Cobá, as well as to shapes, materials and decorative elements that he might adapt and apply to his own work. Indeed, square shapes, so common in Mayan architecture, often appear in Hutchinson's designs with rounded edges, as do the repeating decorative borders so prevalent in the region.

"When I think of that whole area of Central and South America," Hutchinson says, "I trace the beginnings of their architecture to those beautifully formed vertical pole houses with palm-leaf roofs, where people live today as they did thousands of years ago, in Mesoamerica's first row housing."



ROBERT HUTCHINSON

ABOVE: At Cobá, Nohoch Mul reaches 137 feet and is the northern Yucatán's highest pyramid. Majestic ruins tower over treetops in the dense forest, which may have protected the Maya from invading Spaniards.

continued on page 278

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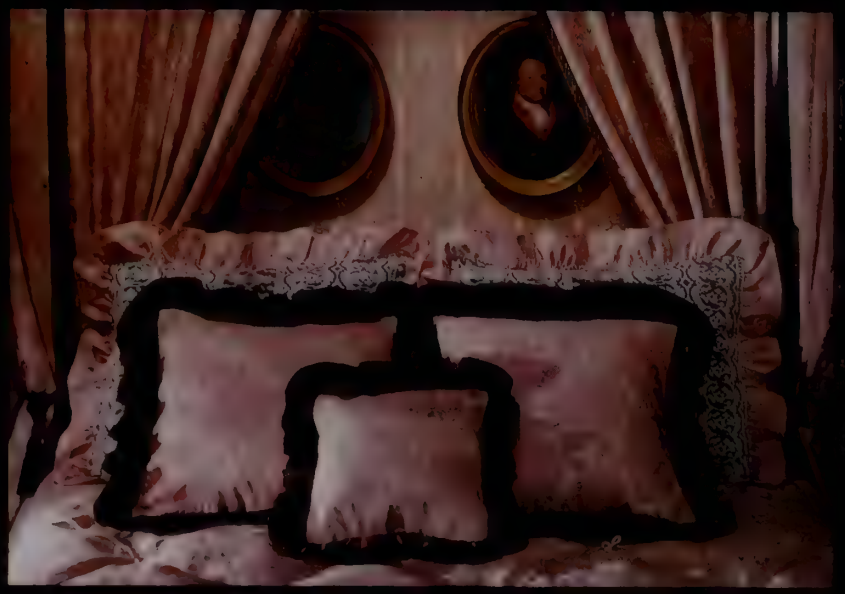
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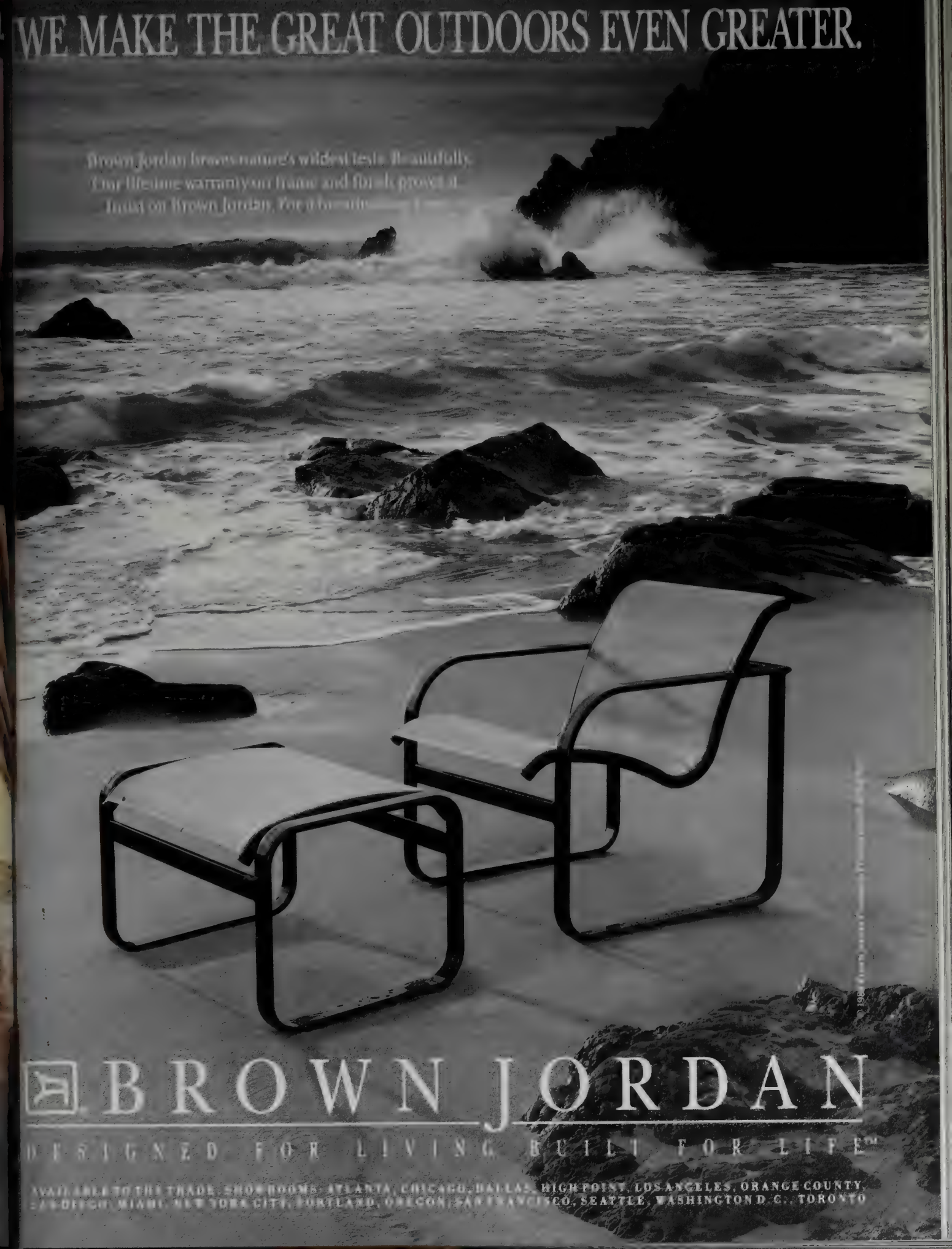


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A Designer's Wanderings in the Yucatán

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From those huts grew permanent structures, covered with stones instead of leaves, which ultimately evolved into pyramids. The pyramid, in Hutchinson's opinion, "just simulates a mountain. It's man's way of creating his own mountain big enough to compete with nature's."

The height of Mayan culture is thought to have spanned the years 300 to 900, and Hutchinson is impressed by the importance of architecture in their society. "They gave it placement," he says. "They had plazas or groups of structures connected by causeways."

In Uxmal he saw pyramids spread far apart, each surrounded by squares consisting of row houses with a common wall. The area's Puuc ruins feature carved relief work on temples originally covered by plaster and bright-colored paints. "There is a formality to those reliefs," says the designer, "and the geometric shapes are planned to create a rhythm. I've seen most of the Mayan ruins, and Uxmal has to be one of the best-planned cities. If any city on earth could look like those ruins, surely it would be a place where space, distance and proportion would abound."

The Maya loved color. "They used it inside and out, as the Egyptians did," says Hutchinson. "Although most of the colorful architectural examples have disappeared, occasionally one is found and we marvel at the artistic innovation. They were not a subtle people at all. We keep thinking that muted tones are best, but you can be subtle even with bright color if you use it wisely."

After Uxmal, Hutchinson's route took him east to Tulum, once an active Caribbean trading port. Inland, at nearby Cobá, he viewed such spectacular ruins as Nohoch Mul, the northern Yucatán's tallest pyramid, and saw ruins with delicate borders featuring horizontal motifs that up close appear in bold relief.

Beyond decorative and architectural elements, Hutchinson was impressed by what he sees as the Maya's determination to use suitable building materials. Formed from volcanic activity, the Yucatán, he explains, "is almost like a raised low area of the sea," where limestone was created from ancient piles of shell and coral. That limestone reserve enabled the Maya to build enduring structures.

Hutchinson refers to natural materials often and encourages their use whenever possible. "Once I went to Austin, Texas, and made furniture from soft limestone filled with fossil shell voids," he continues. "It occurred to me that since the stone broke off in big flat sheets, you could make houses from natural materials

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Robert Hutchinson
continued from page 278

just by digging up the stones, stacking them and putting mortar between the sheets. Unfortunately, the builders had the stone cut into uniform bricks when they could have been different sizes and shapes. They had killed the stone's natural beauty.

"If you look at the simplicity of the Yucatán structures," he adds, "you can understand how the Bauhaus came to be: from simplifying until you have the square box or the pure form. And you can see how a movement like that comes about after gingerbread eras like the Victorian. It's a reaction, a departure. Architects fight decoration on buildings because they think it will destroy the integrity of the shape, yet structures in the Yucatán tell us how you can combine pure form with decoration by using repetition and consistency. That way you don't kill the pure form, you enhance it. What I think is so important about the Yucatán is that these long, wonderful buildings with frieze decorations—borders with space between them—are meant to be the modern buildings of the future.

"For a time we eliminated decoration when we first had the Mies van der Rohe buildings. Now we're looking for it again, and when we can't find it we slip back to classical motifs that are beautiful but unoriginal. Frank Lloyd Wright must have appreciated the Indian structures, because he certainly copied them. I don't blame him. All artists travel and come home with ideas. It's rare for man to express himself anew."

But Hutchinson never stops trying. An unpretentious, enthusiastic man, he still gets excited when he thinks of some of the things he's done: In a San Francisco house whose exterior is "conservative and proud," he once built huge free-form architectural sculptures. If someone asked him to do it again, he says, he'd do it "bigger and better. But I'm thrilled because I think, 'That's still good, still modern.' And nothing gives me any cheaper thrill than that, because I did it myself a decade ago." □

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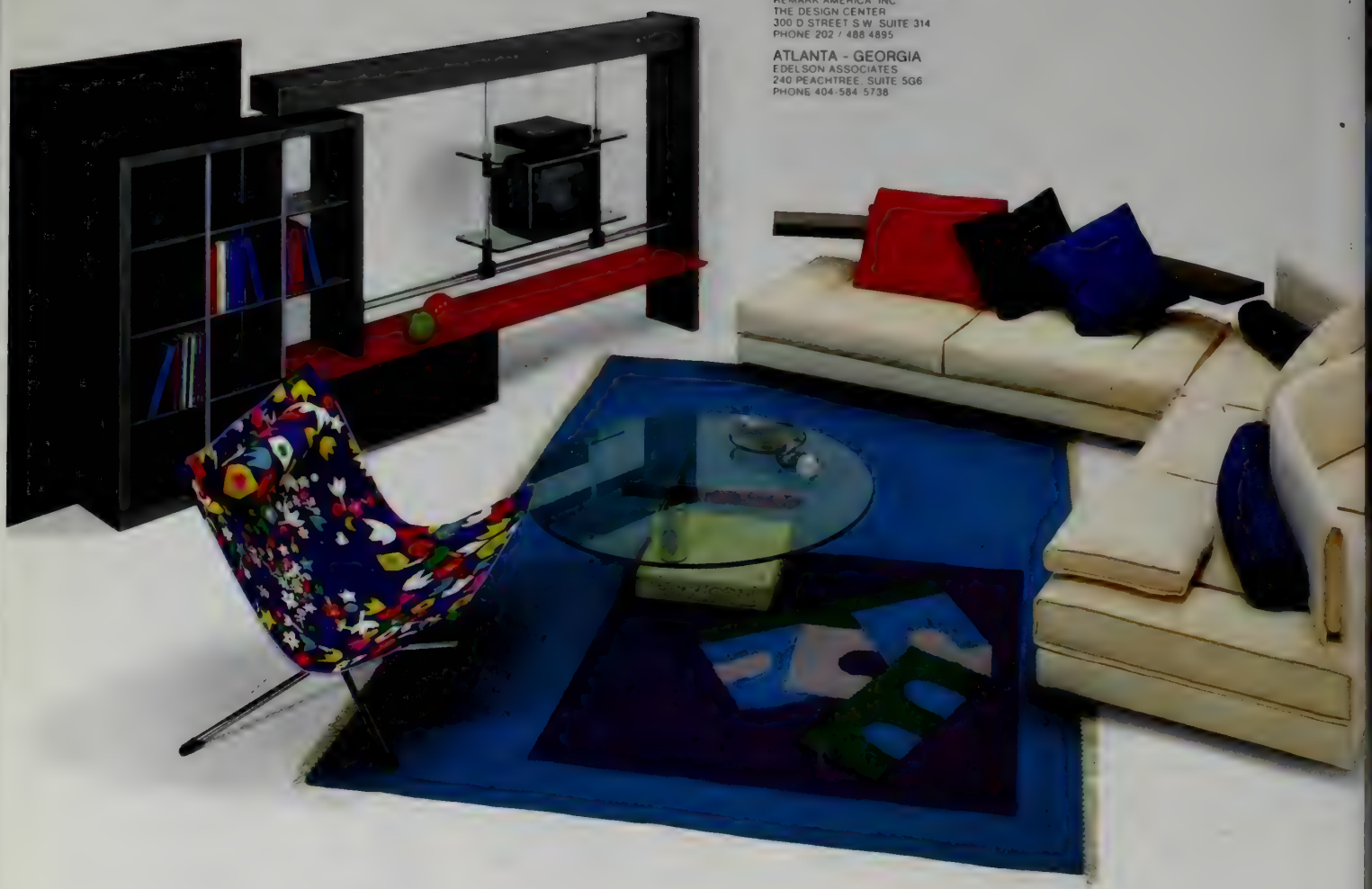
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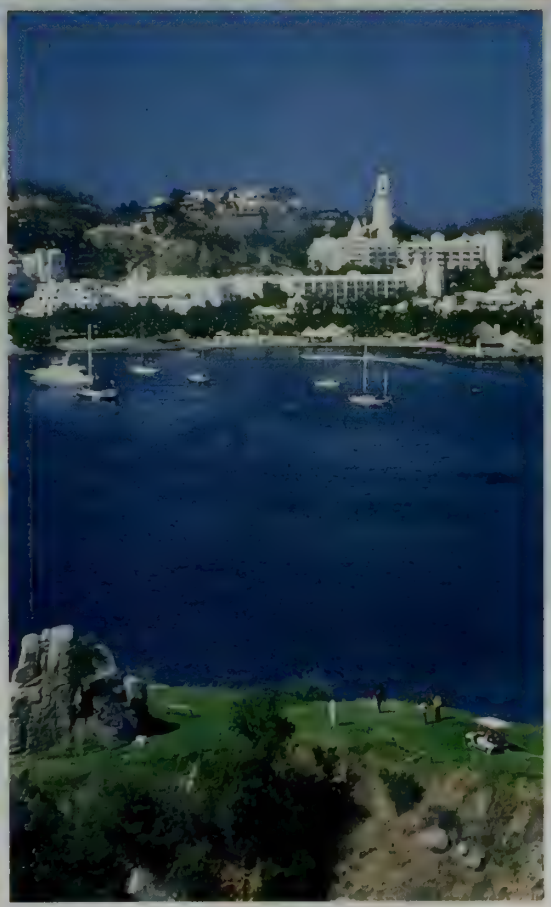
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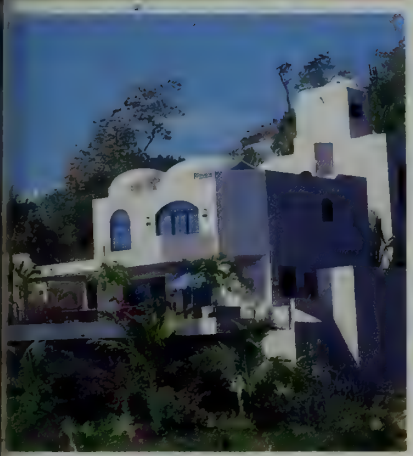














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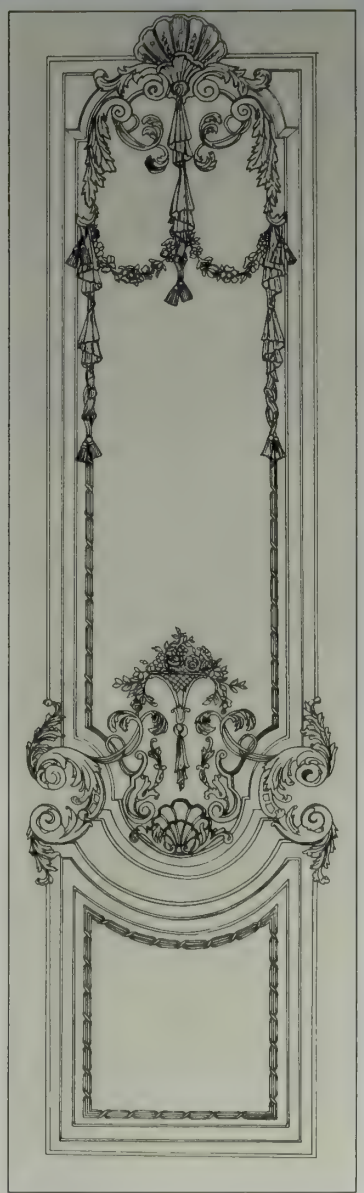
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Show & Tell

One new firm and one new allegiance for two old firms have produced some interesting fabrics in the showrooms.

Galacar & Co., based in San Francisco and represented in New York by Carleton V, was founded two years ago by Frederic and Kathleen Wick Galacar to redesign and produce classic French fabrics known as "documents," principally from the archives of the Musée des Arts Décoratifs in Paris and the Musée Historique des Tissus in Lyons. Its first pieces, which have just appeared, are the wallpaper *La Dauphine* (below), originally printed in Paris in 1869, showing a leafy, pink-flowered trumpet vine clustered around the gilt wrought-iron finials of a tall fence; and a companion fabric, *La Tosca*, which is all vine and omits the fence.





A chintz called *Finistère* (above) was first printed in Paris in 1798 by the firm Jacquemart and Bénard. Beautifully simple and showing clusters of grapes, pears and peaches on their branches against a white ground, *Finistère*, the Galacars point out, was the type of wallpaper that erased the pre-revolutionary French prejudice against paper as an inferior material for covering walls.

Also new in the showrooms are many fabrics of the venerable English firm **Colefax & Fowler**, which has just bought the equally venerable American firm Cowtan & Tout. Many of Colefax & Fowler's new prints and woven fabrics will be appearing at Cowtan & Tout, and those already at other showrooms in the U.S. will move to Cowtan & Tout over the next two years. Cowtan & Tout owner Eldo Netto, who is staying on as director, points out that the Colefax & Fowler style will complement the traditional Cowtan & Tout flowers and furbelows. The first Colefax & Fowler collection is the Halkin Collection, and among the best of these very English pieces are *Melford Check*, a dark-blue-and-cream plaid with a tiny jacquard diamond-shaped figure woven into the center of alternate cream squares, and *Hidcote*, a glazed chintz with traditional cabbage roses and other flora printed in the English palette of muted colors, including a cream background. Other pieces in the Halkin Collection are *Charlcott*, a print in the rather somber William Morris mode of two shades of the same strong color (in this case blue, red or green); *Clare*, an allover print of a rather autumnal leaf design; and a very English flowered chintz, *Sissinghurst*.

Franco-American

While antiques hunting in Paris, designer **Arthur Smith** found a line of contemporary furniture that piqued his interest for its beaten-metal frames and profusion of color. The collection was commissioned by a company called **En Attendant les Barbares**, and includes a canapé, lamp and table by Elizabeth Garouste and Mattia Bonneti. En Attendant les Barbares has opened its own gallery (50 rue Etienne Marcel, 75002 Paris; 42-33-37-87), but its furniture is also available at various outlets in Europe and in New York at Furniture of the 20th Century (227 W. 17th St., New York 10011; 212-929-6023).

Closer to home, Smith suggests eating at **Stephanie's**, a new restaurant whose interior he designed using long, cheesecloth-mottled celadon stripes that "wrap around" the patrons. 994 1st Ave., New York 10022; 212-753-0520.

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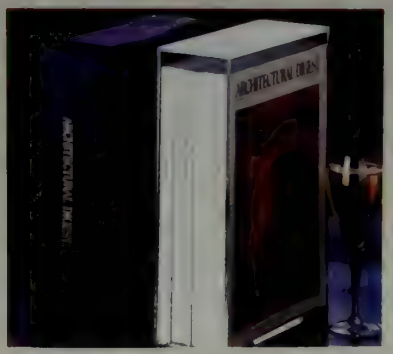
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Two Points of View

A lover of decorative finishes with fantasy themes, designer Samuel Botero (*AD*, Nov. 1988) particularly admires two New York trompe-l'oeil artists—**Luis Molina** and **Tania Vartan**. The two have much in common: a classical emphasis, versatility in image and scale, and a colorful ingenuity.

In a 20-year career that's included working with Mario Buatta, Robert Metzger, Kevin McNamara, and Irvine & Fleming as well as Botero, Luis Molina has painted oak-plank floors as basket-weave parquet, elevators as drapes, chinoiserie on armoires, and recently he conjured a classical marble niche in a foyer, supporting an extravagant bouquet in an antique Flemish urn (shown here). Molina Studio, 38 W. 56th St., New York 10019; 212-315-5772.

One of Tania Vartan's strengths, says Botero, is her sense of perspective, an important component in such commissions as her Grand Canal mural for Christie's, used as a backdrop for an auction of Venetian antiques, and the zodiac ceiling she painted on gold leaf for Georgette Mosbacher. For the Smithsonian's National Museum of American History, she has recreated the state dining room of the White House, ca. 1902, as a mural within the frame of a false entrance. Vartan's large-scale painted picture and mirror frames—exhibited in April at Ursus Prints at its new location in the Carlyle Hotel—ranged from *faux*-rosewood with bronze-doré dolphins to Chinese fretwork. Tania Vartan Studio of Decorative Painting, 970 Park Ave., New York 10028; 212-744-6710.

Burrowing from England

Though designer Nancy Stoddart Huang lives in New York, she often has to travel farther afield to track down specific pieces. She had been going to Woodward Grosvenor & Co. in London for carpeting of original William Morris designs, but recently that carpet has become available in the U.S., along with a bounty of pedigreed English textiles, wallpapers and carpet designs, at **J. R. Burrows & Co.** of Boston.

Billing itself as "Victorian design merchants," J. R. Burrows is the exclusive American source for Woodward Grosvenor's 10,000 archival carpet patterns, of which the Morris designs form a small but distinctive part. Many, such as the *Woodward* pattern installed in the James Madison White House, are of historical interest, and all can be manufactured by Burrows from the original point papers in Wilton or Brussels weaves. The firm is also building a large collection of wallpapers from Morris's time, most either influenced by him or consciously opposed—a notable example of the latter being Aldam Heaton's block-printed and stenciled Neoclassical designs. Highlighting the firm's selection of Nottingham lace are its neo-Grecs, examples of the Parisian cousin of the Gothic Revival popular in the 1840s. J. R. Burrows & Co., Box 418, Cathedral Station, Boston, MA 02118; 617-451-1982.

An Entertaining Idea

As an occasional decorator for parties, a sideline to her work as a florist, photo stylist and dealer of objets d'art, **Marlo Phillips** (*AD*, Nov. 1987) grew tired of renting ballroom chairs "not worthy of the homes" they were squeezed into. The solution: her own line of upholstered, mahogany-framed folding chairs, made in six stately editions so far, with several more in production. Compactness was a consideration in Phillips's design: From top to bottom the chairs measure 32 well-proportioned inches, and half that in width. Principally, however, the idea was to please the eye. Coverings have included red damask with jet-beaded fringe and blue horsehair finished with brass studs. Currently Phillips is designing an edition of 12 from a dozen disparate tapestries, and plans to move into more ornate looks. Since each set is custom-upholstered, the chairs for your parties can be as imaginatively chosen as the guests. Marlo Phillips, 421 E. 73rd St., New York 10021; 212-628-2246.



MARYANN THOMAS

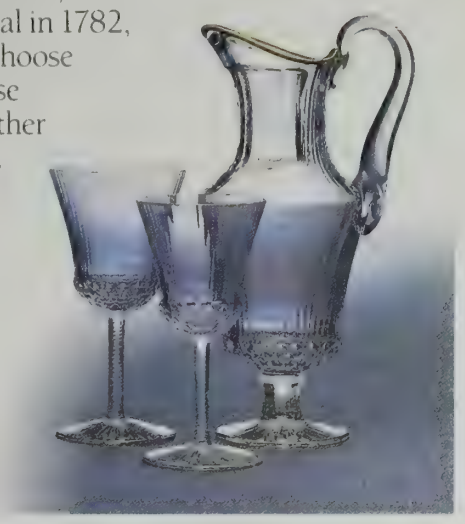
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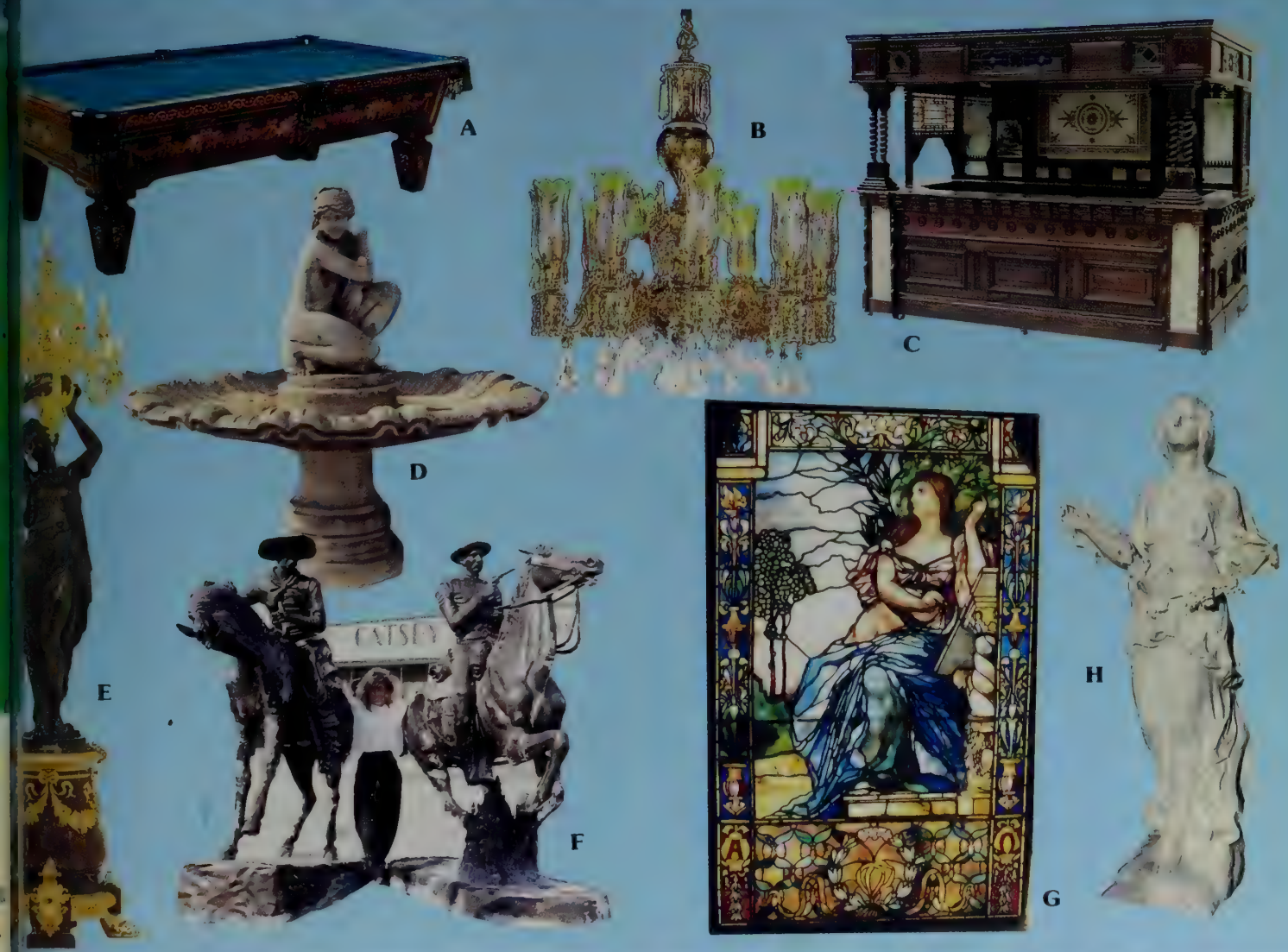
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The Sound of Music

Fredi Bachofner, one of Switzerland's leading dealers of indigenous folk art, has repatriated an extraordinary 18th-century music room in time for a spring show at his gallery that concentrates on the crafts of the Appenzell. Exported to America in the 1920s, the room is a source of great pride to Bachofner, who negotiated eight years with a private party in New York before assuming ownership. Ornate rooms such as this—four walls and a ceiling of country spruce adorned by artist Conrad Stark with figures of musicians at play on a lush landscaped background—are a rare find, says Bachofner; this is only the fourth that he has acquired in his long career as a dealer.

The room forms part of what Bachofner calls a folk environment in the gallery, which has been transformed to approximate an old Appenzeller farmhouse. This farmhouse is furnished, however, with fine painted antique wardrobes, hope chests and jewelry boxes. Fredi Bachofner's Mülli-Galerie, zur alten Muhle, 8484 Weisslingen (about 20 minutes from downtown Zurich); 34-15-14.

Flattering Platters

Georgina Cooke, who established her own London interior design company four years ago, came across a ceramics factory in Umbria that had been operating since the 16th century. Inspired by the quality and colors of the pottery, Cooke asked the factory to revive some of its earlier patterns from its archives. Now she offers an exclusive line of hand-painted dinner services and dishes. The most popular pieces are ceramic dessert services painted with 18th-century fruit prints, and a set of botanical plates with tulips, irises, ariculas and strawberries. Since the plates can be shaped and colored to specifications, a family crest or personal motif can be incorporated into the design. By appointment only. Georgina Cooke Interiors, 48 Pembridge Villas, London W11 3EG; 727-0285.



MARYANN THOMAS

Passage Through India

Designer **Edward Killam**, who works out of Rancho Mirage, California, spent several years in India with the peace corps. Since then he has returned numerous times in search of traditional crafts, which he brings back to soften his contemporary designs. The following is a small set of openings to a fascinating culture, as told to us by the designer.

Rajasthan, in the northwest, is the region of sandstone, although these three shops in the city of Jodhpur offer much more. **Albani Handicrafts** (Ghoron-ka-Chowk Rd.) sells temple fragments of great antiquity, usually in sandstone and marble. Killam's most memorable purchase there was a four-foot primitive wooden statue of Ganesh, the Hindu god of home and auspicious beginnings, that still carried traces of the vermilion and saffron used in worship. **Lalji Handicrafts** (Umaid Bhavan Palace Rd.) sells English-influenced 19th-century furniture with such exotic touches as lions painted on the arms of chairs. Lalji has intricately carved sandstone door frames, screens and building facades up to 40 feet in length, as well as pavilionlike centographs in the Indo-Saracenic style. The place for inlaid-ivory furniture is **Salim Art Handicrafts** (Baiji-ka-Talab Rd.), another shop with a flair for interpreting English designs. Rajasthan is also host to much of the nation's commerce in traditional paintings, centered in Udaipur, as well as in jewelry, centered in Jaipur.



DAN LA VIGNE

Although Nepalese and Tibetan artifacts are rare in India, they can be found in the **Arcade of the Red Fort** in Delhi. These pieces are usually ornate bronze and brass, inlaid with turquoise or carnelian.

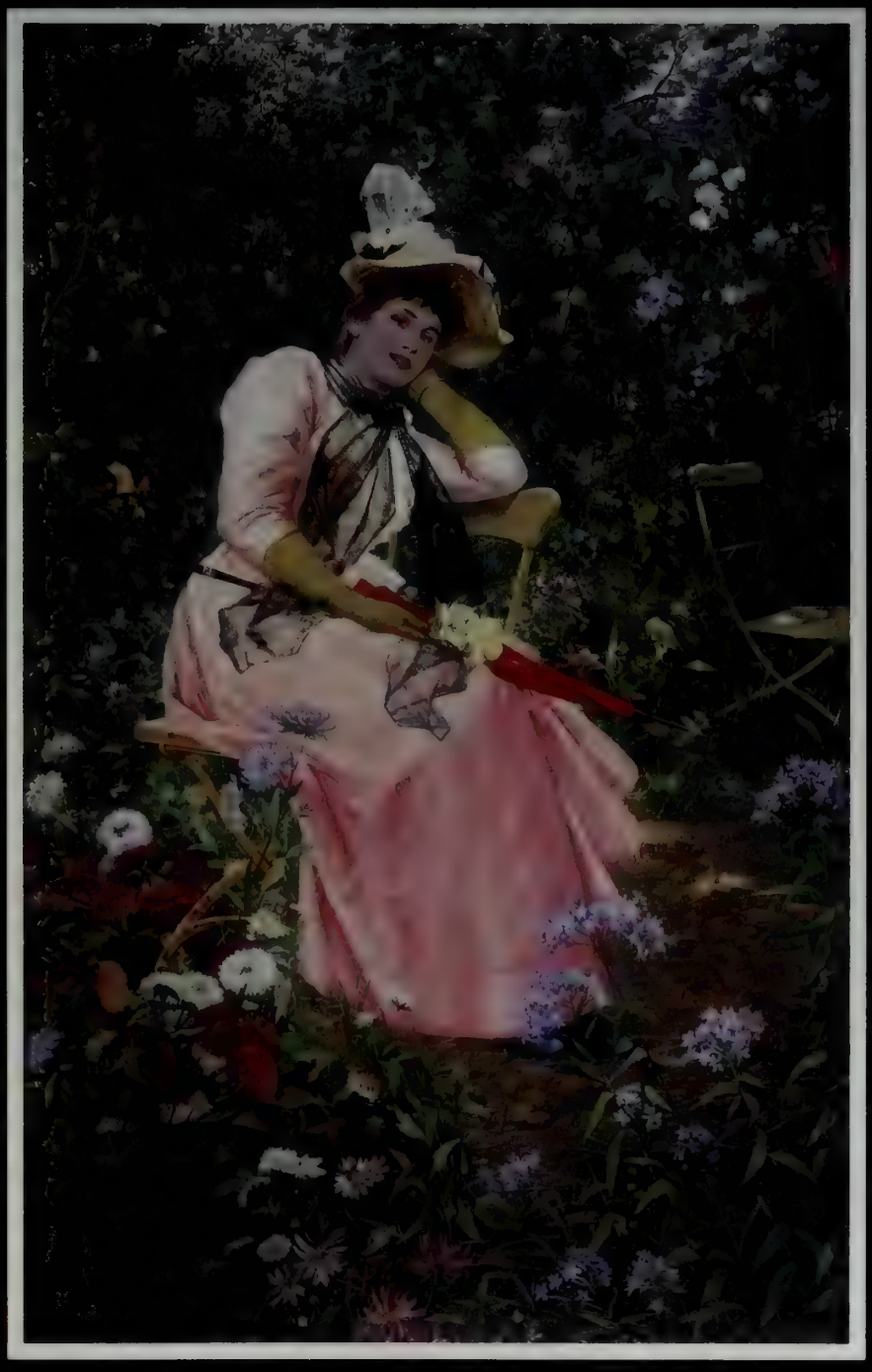
South India has at least two points of interest—the subcontinent's prettiest beaches and its finest metalwork. Killam visits **Gifts Corner** (M.G. Rd., Trivandrum, Kerala) for Hindu religious decorations—icons, statues of deities, oil lamps—in bronze, brass and copper dating from as far back as the 10th century, as well as boxes, plates and bowls. For large bronzes, visit the city of Madras. **Phillip's Antiques** in Bombay, opposite the Prince of Wales Museum, carries glass and porcelain the British brought over as reminders of home. For local crafts, Killam always visits the **Chor Bazaar** in the Muslim section of town.

continued on page 298

GEORG RICHARD FALKENBERG B. 1850 (German Impressionist)

"In the Garden"

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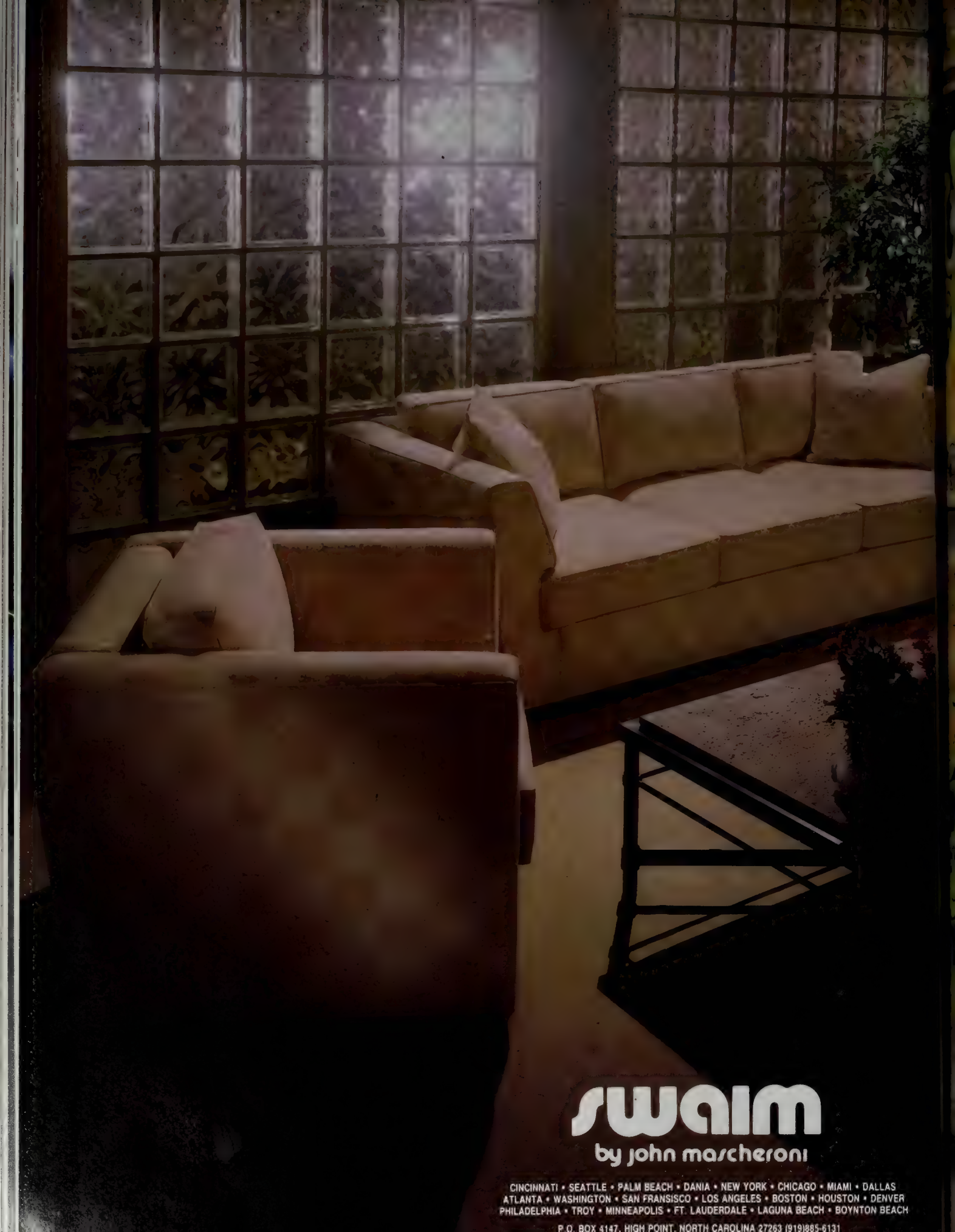
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There was a time when a painting and its frame were regarded as a single artistic entity, and framers devoted as much time to their craft as the artist did. But changing fashion and changing ownership has meant that few paintings are still in their original frames. Museums and collectors faced with this problem often request the assistance of a handful of leading dealers, who lend their expertise to finding a frame of the correct size, date, style and aesthetic quality, and one with the patina necessary to create a uniform effect with the picture. The following dealers are among the most respected in New York, London and Paris.



COURTESY LOWY

Bac, 37 rue Bonaparte, 75006 Paris; 43-26-82-67. In business since 1936, Bac has 3,000 European giltwood frames dating from the 16th through the 18th centuries. The company will not restore frames from outside its own stock, but it has recently begun manufacturing reproductions. Recent commissions include framing a series of Gauguins for the Gauguin Museum in Tahiti and Vermeer's *View of Delft* for the Mauritshuis Royal Picture Gallery in The Hague.

Guttman Picture Frame Associates, 180 E. 73rd St., New York 10021; 212-744-8600. With almost 6,000 period frames made between the 15th and 19th centuries, Guttman is one of the largest in the trade. Like its competitors in New York, Guttman sells 19th-century American along with European frames, and has a workshop of ten gilders, carvers and finishers to restore antiques and create reproductions. Frames from this workshop currently hang in the Metropolitan and Getty museums.

House of Heydenryk, 417 E. 76th St., New York 10021; 212-429-4903. Heydenryk stocks 3,500 period frames, 2,000 of which are American. As a result, the firm has benefited from the revived interest in American Art Nouveau and Art Déco frames. The collection is also noteworthy for the unusual woods introduced in the 1930s. Heydenryk has designed mirror frames inspired by ancient Greek vases, and recently provided the National Gallery in Washington with a 16th-century Italian frame for El Greco's *St. Martin and the Beggar*.

Lowy Frame and Restoring Company, 28 West End Ave., New York 10023; 212-586-2050. Lowy, which has been dealing in antique frames since 1907, carries in its stock of 5,000 a large collection from the Hudson River School, as well as Arts and Crafts examples from Taos and California. Aside from its relatively high volume of restoration and reproduction commissions, Lowy emphasizes the conservation of both frame and painting, to prevent the deterioration of masterpieces before restoration is needed. Its frames hang in the White House and around van Goghs, and clients have included interior designers Mario Buatta and Jay Spectre.

Maison Grosvallet, 126 blvd. Haussmann, 75008 Paris; 45-22-19-68. With 500 European giltwood frames from the 17th and 18th centuries, Grosvallet is a smaller shop whose clients include the Louvre. Restoration and the creation of fine reproductions take place at its workshop in a Paris suburb.

Arnold Wiggins and Sons, 30–34 Woodfield Pl., Harrow Rd., London W9 2BJ; 286-9656. The holder of warrants as frame maker to the royal family, Wiggins is charged with conserving, restoring and finding antique frames for the queen's collection. This firm offers a rare expertise on the history of frame making, and its craftsmen have developed techniques to recreate a number of frames that are now virtually impossible to find, such as 17th-century ripple and palisander types. Primarily, though, it considers itself a dealer, and has built a stock of 3,000 European frames dating from the Renaissance to the 19th century.

Gallery Gala

On the evening of May 4, Marietta Tree, the Anthony Drexel Biddles, the Angier Biddle Dukes, architect Robert Venturi and others will celebrate the reopening of the University of Pennsylvania's **Furness Building** after a yearlong renovation. Titled "A Tribute to Piranesi, Furness and Venturi," the event will honor the contributions these renowned architects have made to the building, which houses the Arthur Ross Gallery, the site of the festivities. The building is the namesake of its designer, Frank Furness, who worked in Philadelphia in the late 19th century. Robert Venturi, also of Philadelphia, carried out the renovation. To mark the reopening, the Ross Gallery will exhibit a 137-piece set of Piranesi's 18th-century *Vedute di Roma* prints, rare for its quality and completeness. The Arthur Ross Gallery, 215-898-4401.□



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A listing of the designers, architects and galleries featured in this issue.

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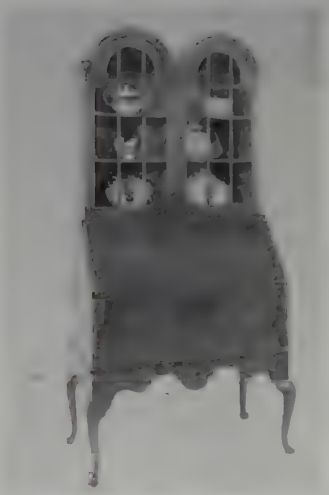
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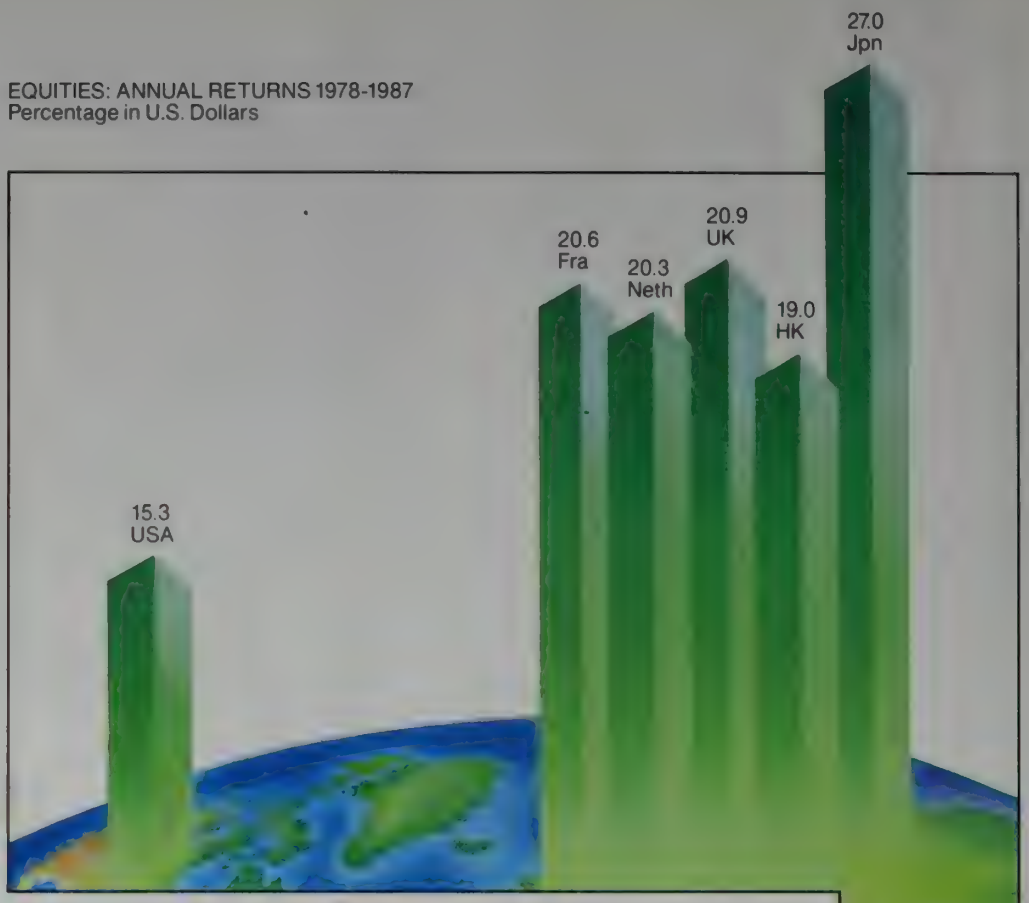


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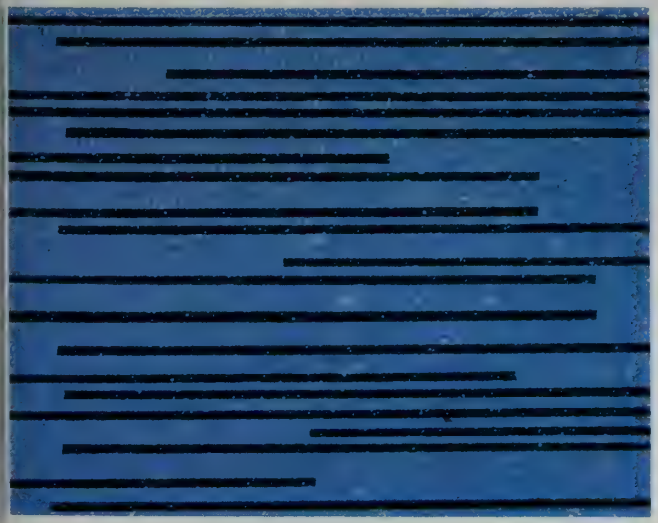
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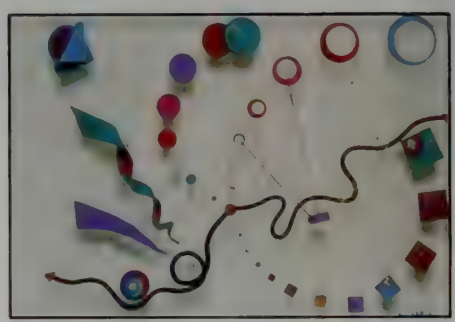


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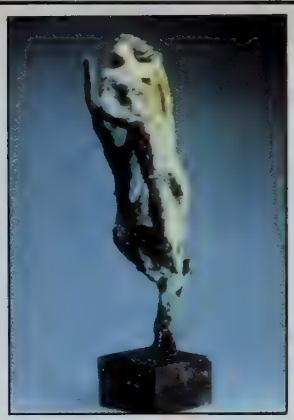
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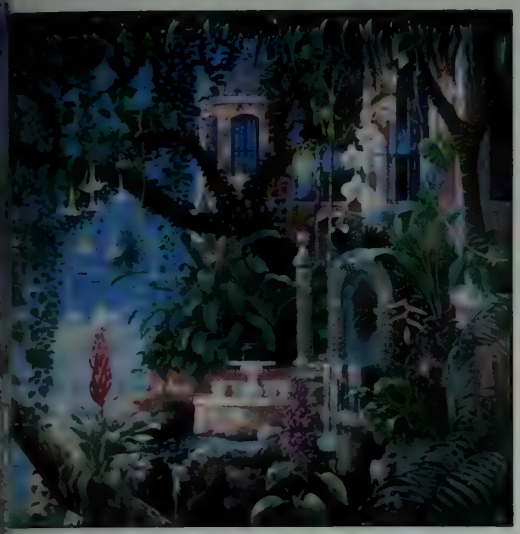
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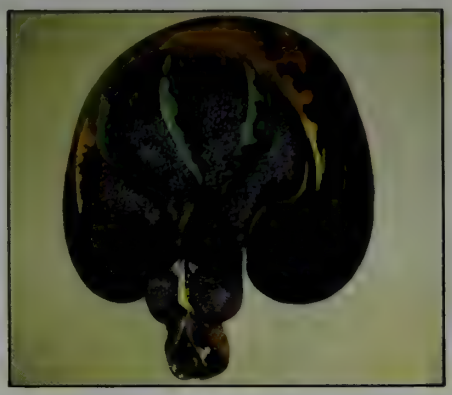


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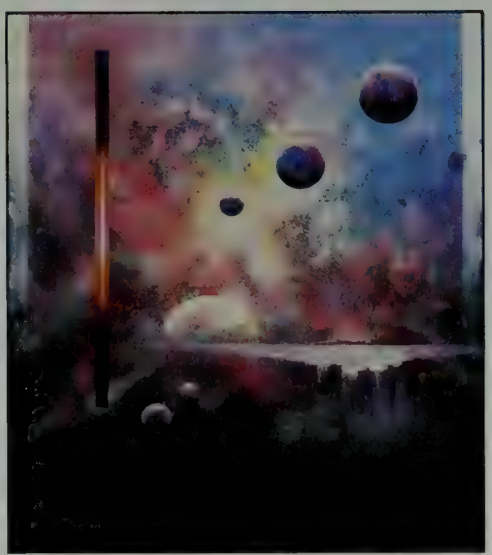
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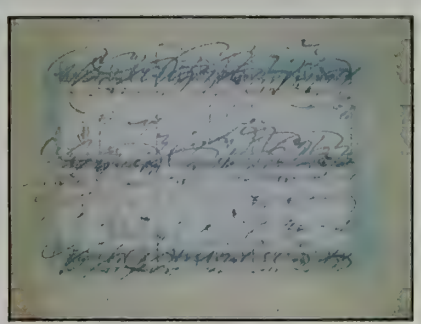
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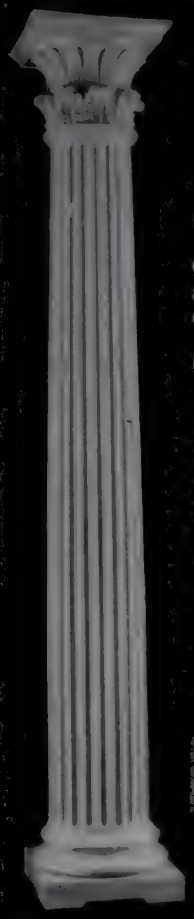
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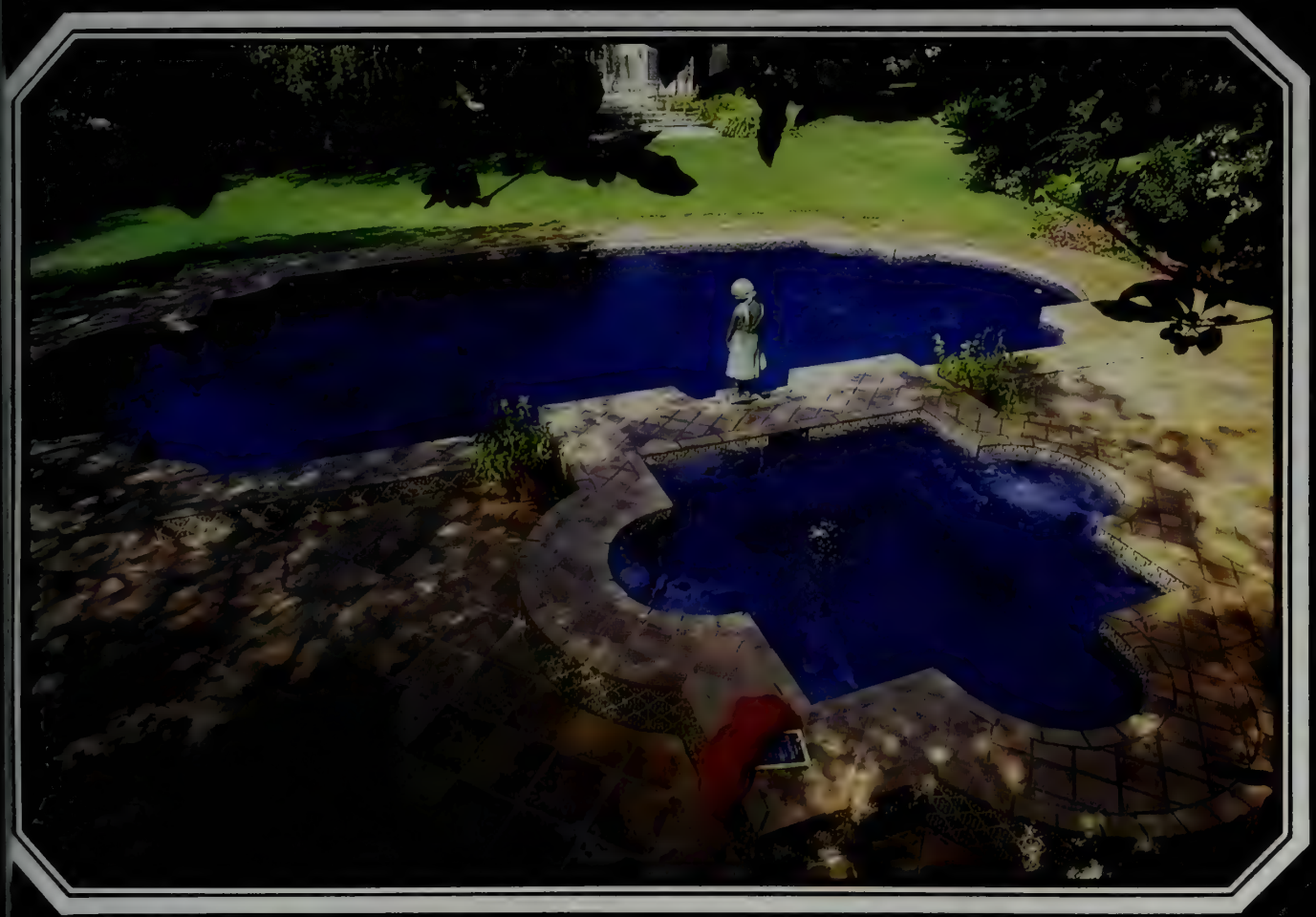
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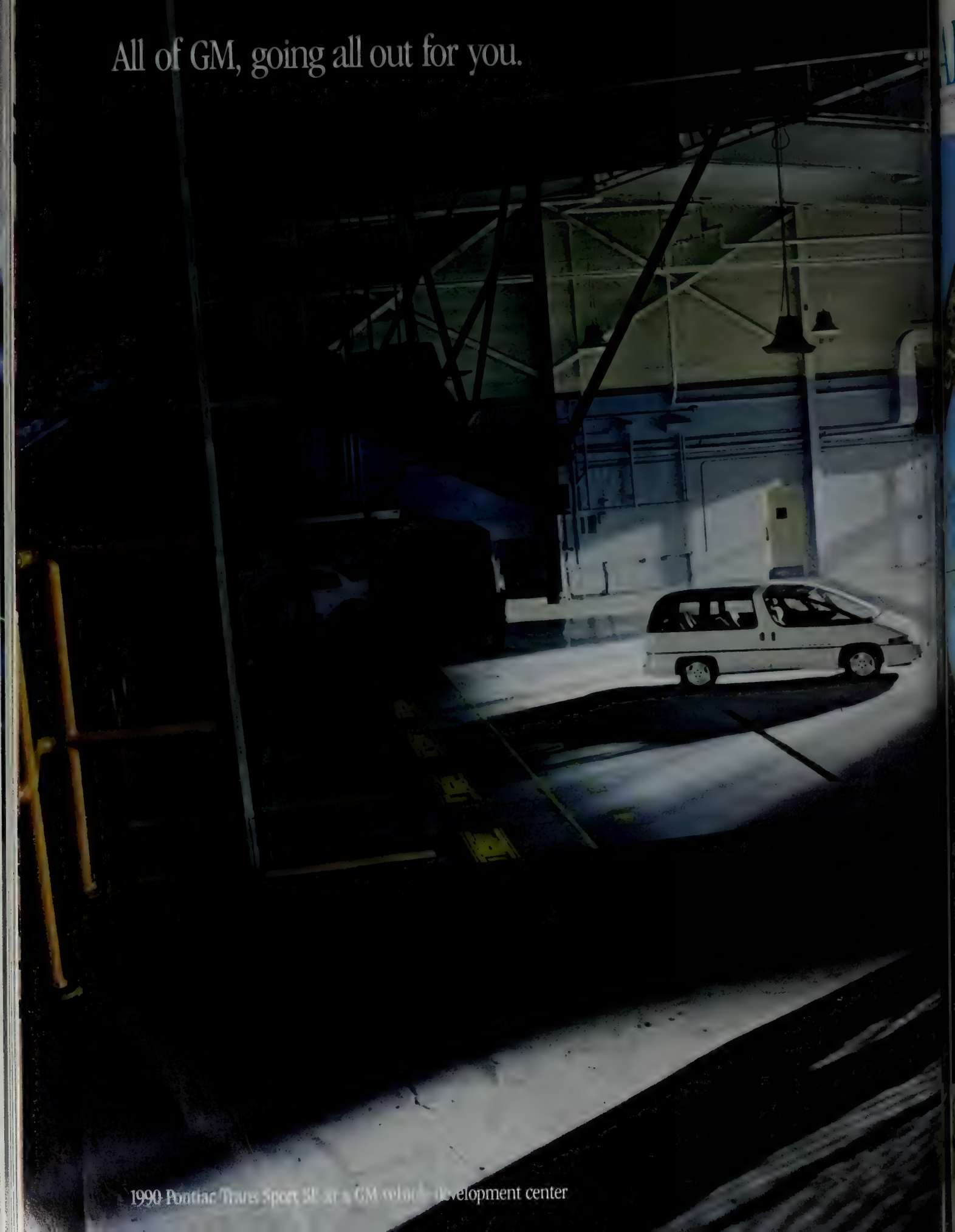
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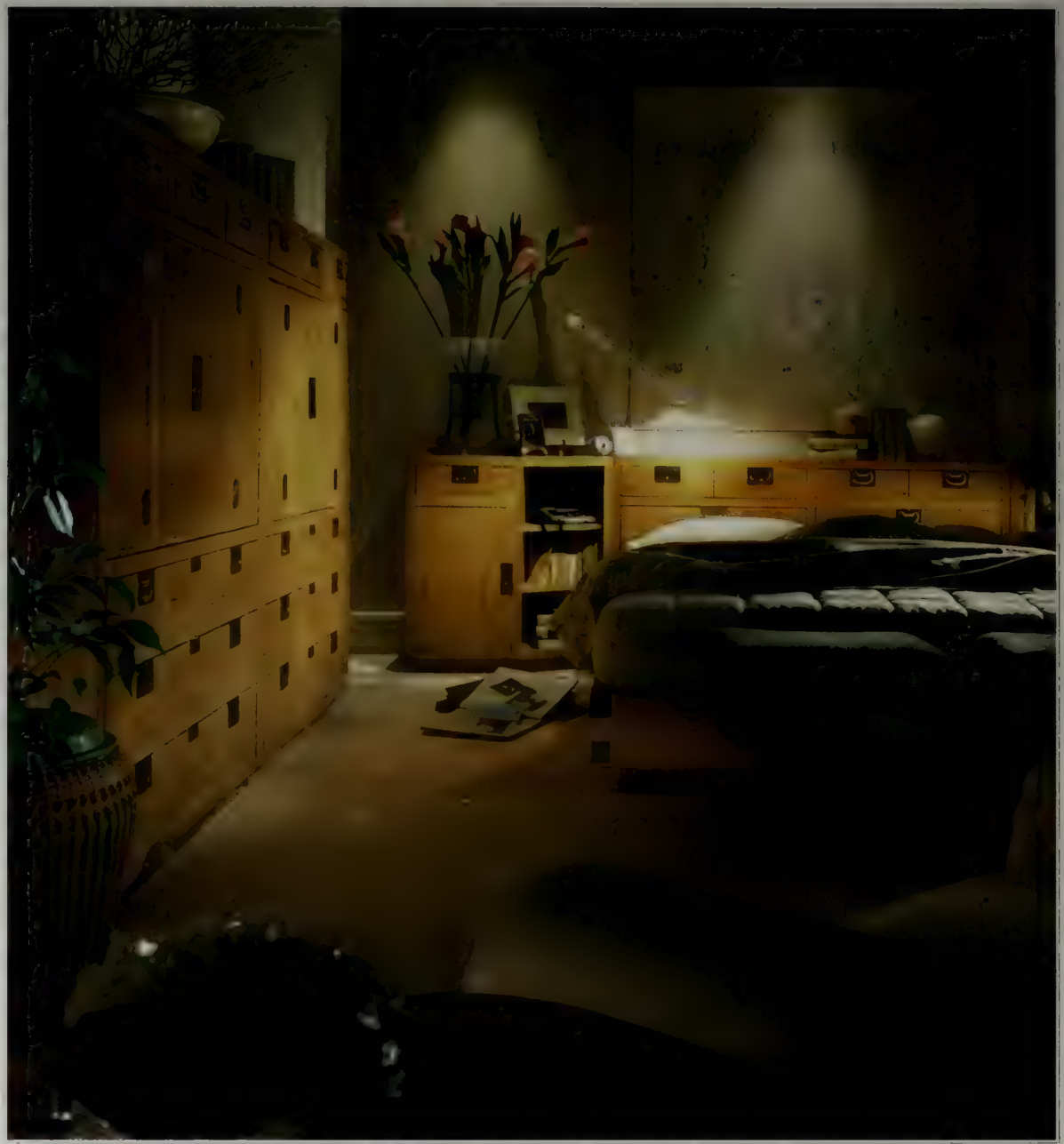


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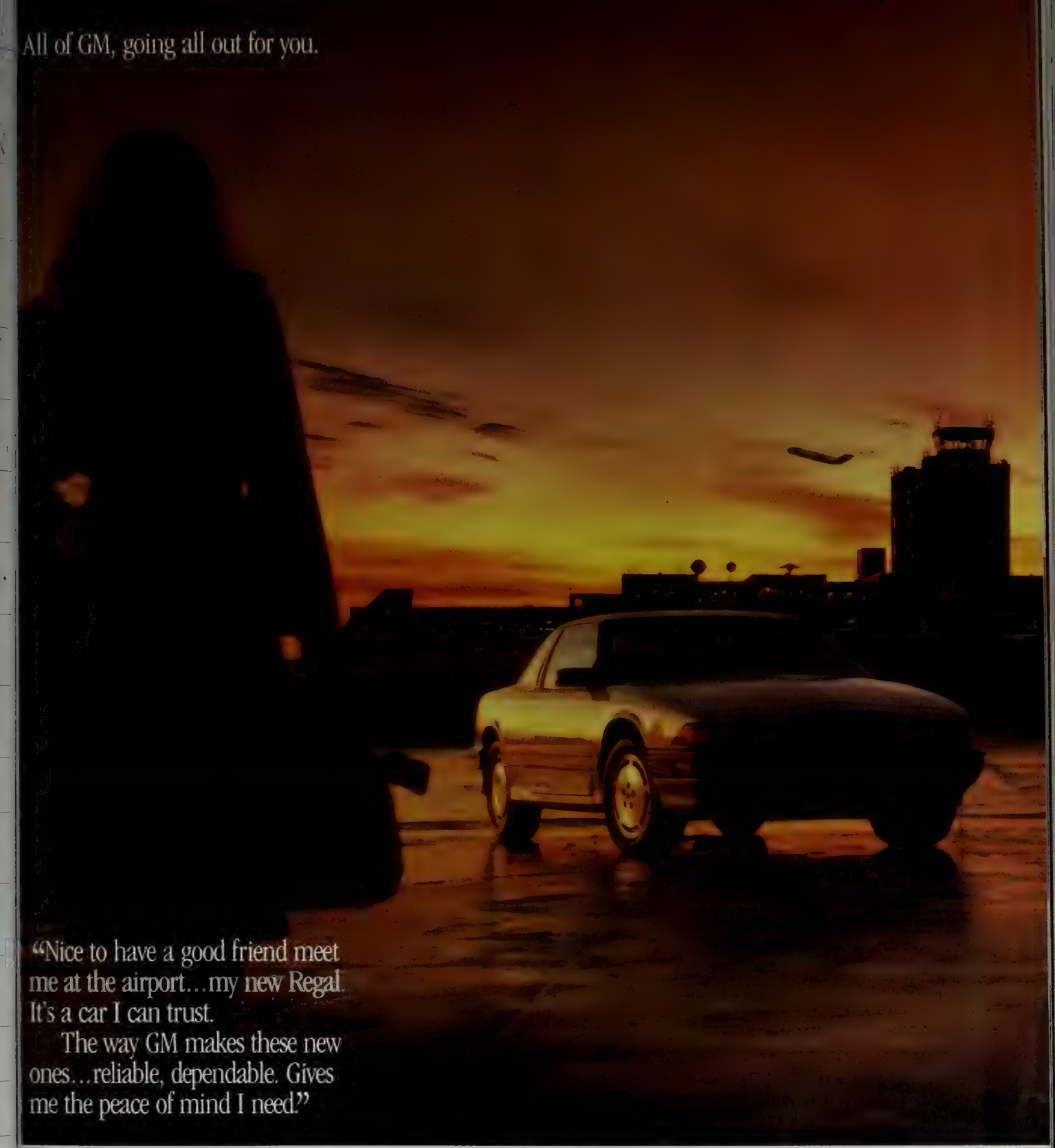
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COVER: The Griffith Park Observatory in the hills above Los Angeles, a city of many sources for California designers. Photography by Carol Havens and Richard Sullivan. See page 132.

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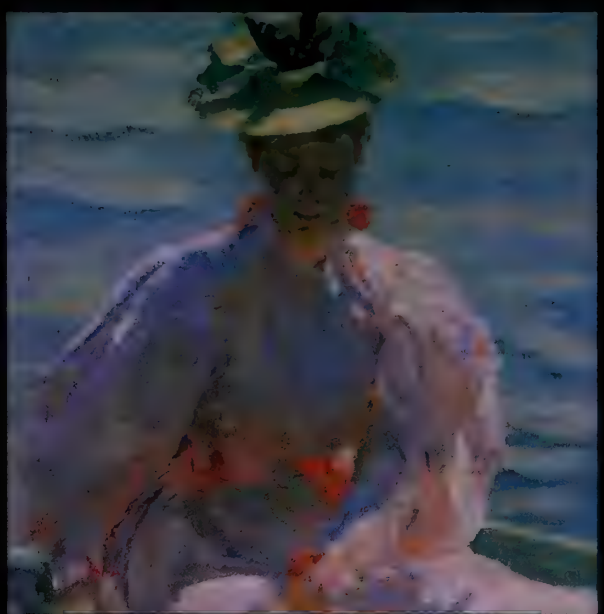
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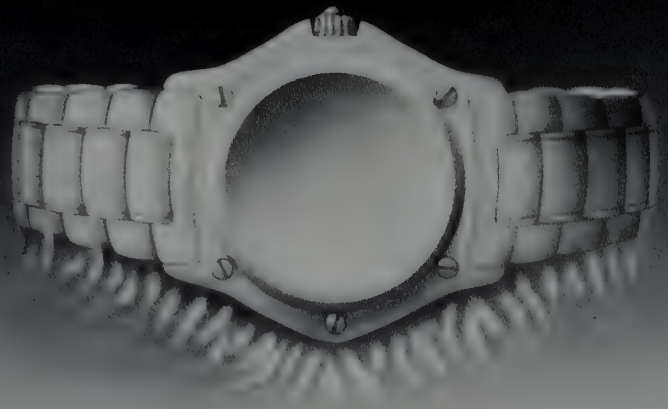
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

Your January 1989 issue was magnificent. I thoroughly enjoyed seeing both the interiors and exteriors of buildings that have been lived in for four and five hundred years. On this side of the Atlantic it seems to be considered progress to pull down any building fifty years old or older and replace it with a pile of black glass and stainless steel.

William N. Price
Birmingham, Alabama

On a dreary, rainy winter's day in late 1944, Marseilles, France, one of our junior U.S. Army officers arranged a show for us. For lack of anything else to do, I was one among about one hundred army personnel present. The only prop was a dark blue spotlight; the only performers, a young French woman and man. Both were entirely unknown to me and, I feel certain, to most of my colleagues. What a moving, thrilling performance. I shall never forget that day. The performers: Edith Piaf and Yves Montand ("Visits," January 1989)!

John J. Rohan
Sarasota, Florida

In the article on Yves Montand, a caption referring to the dining room states that "dominating one wall is an eighteenth-century map of the world." Unfortunately, this is a map not of the eighteenth century but of the twentieth century—specifically, of the post–Second World War era.

John Zerner, M.D.
South Portland, Maine

I came across a historical error in your article on the Gilles Sermadiras residence ("Coup de Maître in the Dordogne," January 1989). You mention that Gabriel de Costes de La Calprenède was made a marquis by Louis XIV in 1774. This is altogether impossible, since Louis XIV died in 1715! Gabriel must have been honored by either Louis XV or Louis XVI, since both monarchs ruled for portions of the year 1774.

Georgia Achard
Geneva, Switzerland

The article in your January 1989 issue on Robert Ricci's floral domain ("Gardens: A Philosophy of Fragrance") truly captures the spirit of the man. It is beautifully written and conveys what a very special person he was. We are most appreciative that Robert Ricci has been portrayed in such a beautiful and true manner to your vast number of readers.

Freda Robinson-Blay
Vice-President, International
Nina Ricci
New York, New York

The January 1989 issue was a brilliant one and should be dubbed the "French Excursion." As usual, it must be conserved for future reference and inspiration. Thank you.

Frederick Porter
Edgar, Nebraska

Although it conveyed the personality of the woman with unprecedented clarity, the article on Catherine Deneuve ("Conversation with a Legendary Beauty," January 1989) left me slightly disappointed. After all, this is an interior design magazine, and pictures of Ms. Deneuve's home were sadly missing. Perhaps our appetites are simply being whetted?

Stuart Bomeisler
New York, New York

Françoise Sagan's article on the Lot region of France (January 1989) was fun to read, but she needn't worry about tourists flocking to the area. Barren cliffs and tobacco fields do not a vacation make. I'll take Paris and the Côte d'Azur any day.

Marsha Holmes
Los Angeles, California



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Detail: Claude Monet, *Asters*, signed and dated top left *Claude Monet, 1880*, oil on canvas, 32¼ x 26¼ in. Estimate: $5,000,000–$7,000,000.

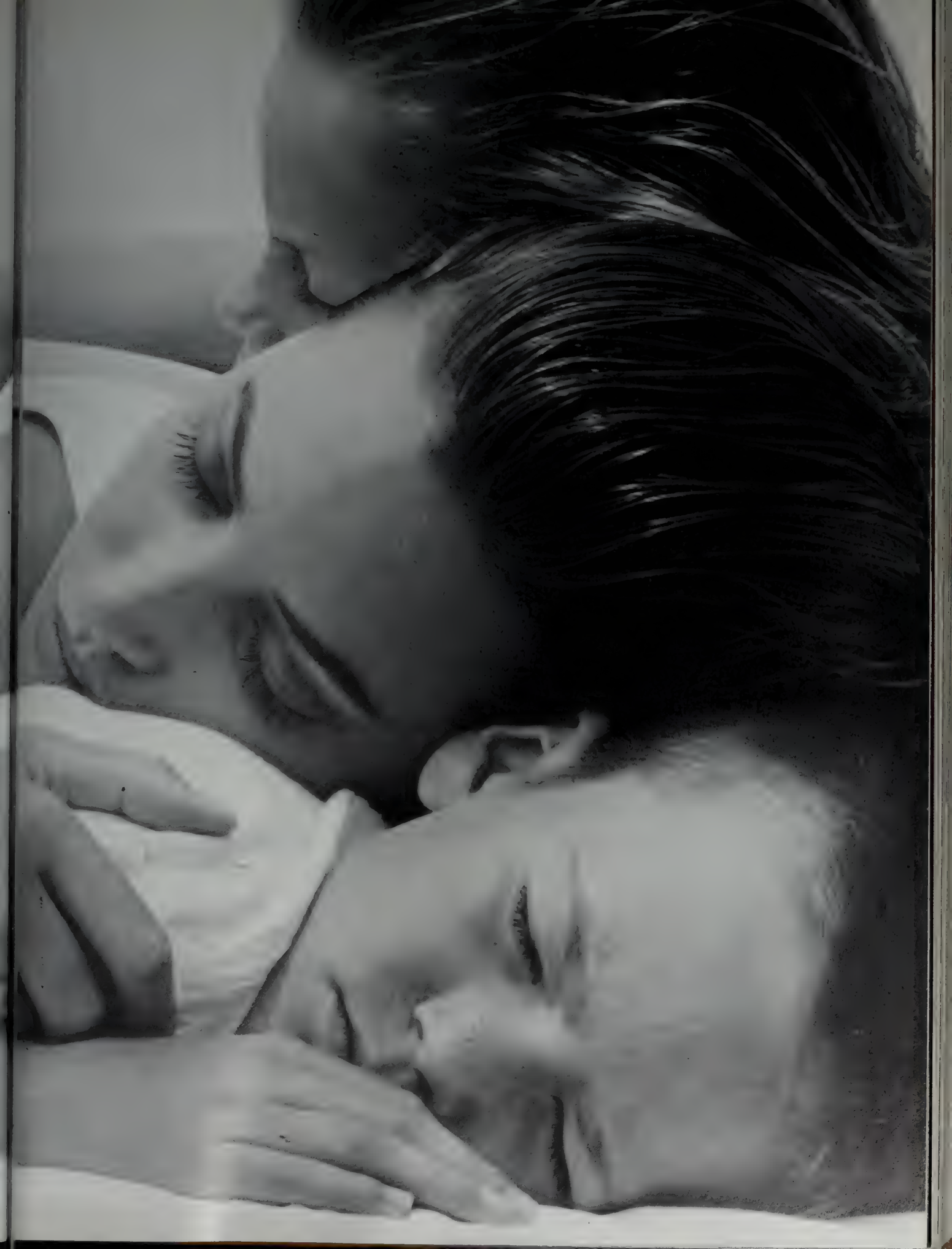
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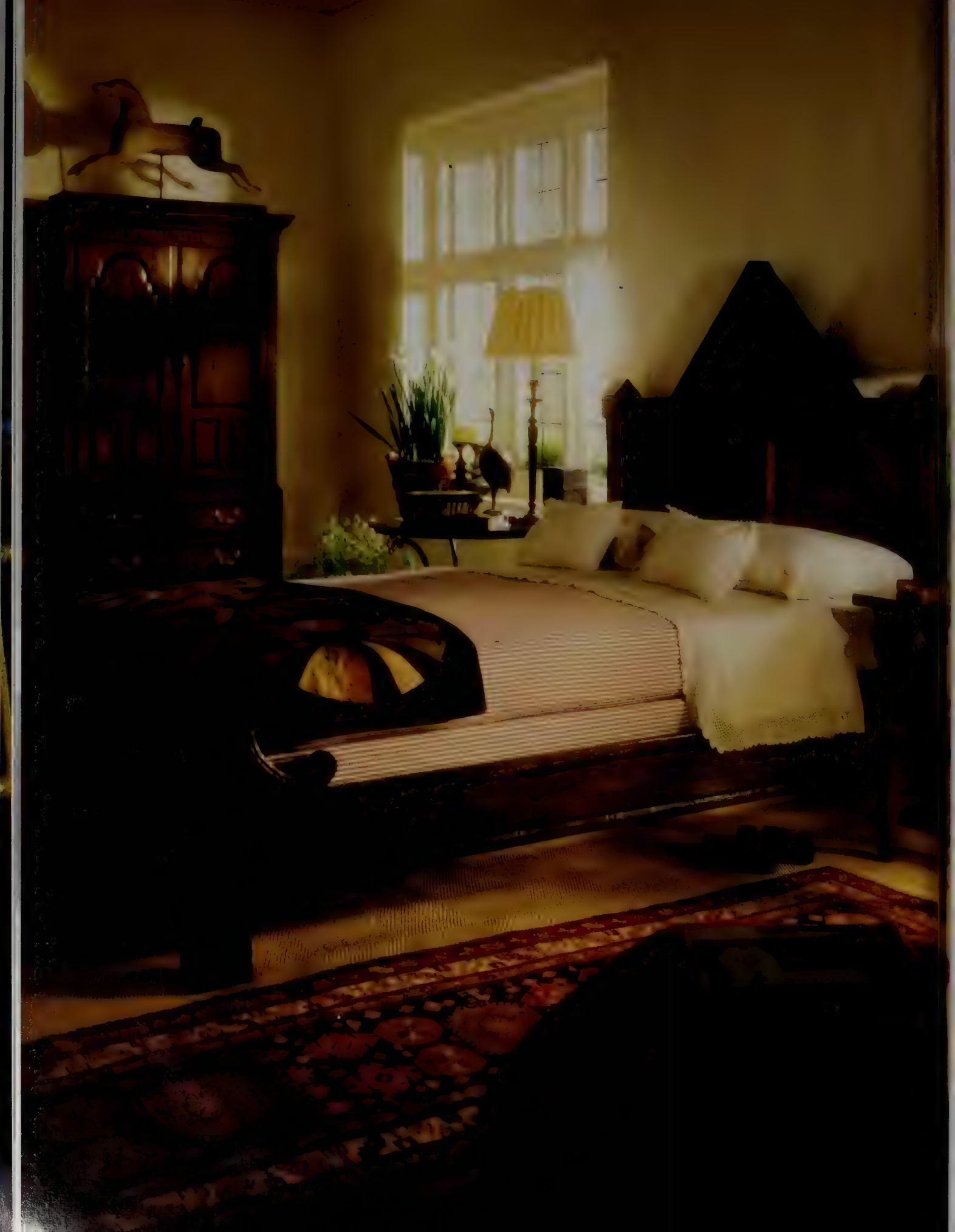
ETERNITY



Calvin Klein

PERFUME





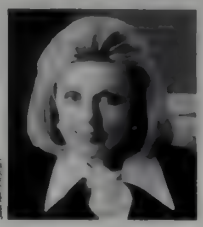
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With this special issue I hope to forever unsettle all those who confidently refer to the "California look" in interior design. What, after all, does that mean? Is it Cliff May's exhilarating Napa Valley house for Robert and Margrit Mondavi, or Kalef Alaton's polished, intimate design in a Beverly Hills canyon? Is it the informal, personal style of Chuck Williams's San Francisco "earthquake cabin," or the historical grandeur of Anthony Hail's restoration of the Filoli mansion? Is it the whimsical fantasy of Tony Duquette, or the classical eye of Jerry Leen? A Frank Gehry fish lamp, or a Spanish Colonial refectory table? Morphosis, or Greene and Greene? Clearly, design in California is as varied and surprising as the many creative people who live and work there. As you look through this issue, please remember that the "California look" is dead. Long live the California looks!

Paige Rense *Editor-in-Chief*



Frank Pennino



Harry Newman

Architectural Digest Visits: Steven Spielberg and Amy Irving

With the release this summer of *Indiana Jones and the Last Crusade*, Steven Spielberg adds to his list of films that combine fantasy, mythology and special effects. Those same elements are apparent in the Pacific Palisades residence that architect Harry Newman and designer Frank Pennino brought to life for the director, his wife, actress Amy Irving, and their son, Max. Whatever the similarities, to Spielberg there is one major difference between making films and renovating a house. "I learned early on that I shouldn't put my own money into my movies," he says. "If I watched every dollar in my filmmaking like I did when I was doing this house, I'd bring my movies in twenty percent cheaper." *See page 196.*

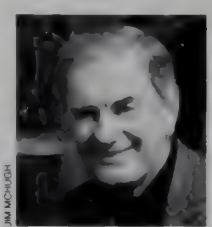


JIM MCHUGH

Elinor McGuire
John McGuire

On Stinson Beach

Furniture designers John and Elinor McGuire call Andrew Delfino "our oldest friend in San Francisco." Since working for the couple on an apartment in the late forties, Delfino has designed several houses with them—including one on the Greek island of Hydra (see *Architectural Digest*, February 1981)—as well as all of their furniture showrooms. They prefer an eclectic approach; although he hasn't counted up for the house we show this month, Delfino recalls that twelve countries and seven centuries were represented in a previous residence. "When you buy the highest quality, you can combine pieces from as many centuries and countries as you want." *See page 206.*

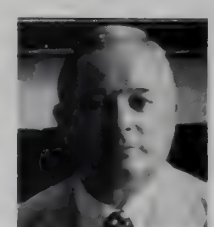


JIM MCHUGH

Val Arnold

A Tale of Two Cities

Val Arnold's personal credo is to pare his belongings to the "luxury essentials." While he likes the softening effect of draperies, he hardly uses them in his current residences. "I've got plenty of trees and greenery in Los Angeles," he notes, "and when you've got San Francisco's city hall and the opera house all lit up outside your apartment until two in the morning, what do you need draperies for?" Besides, Arnold is endlessly fascinated with the view. "I monitor the rhythms of the day as if I were Monet painting the cathedral at Rouen," he says. *See page 214.*

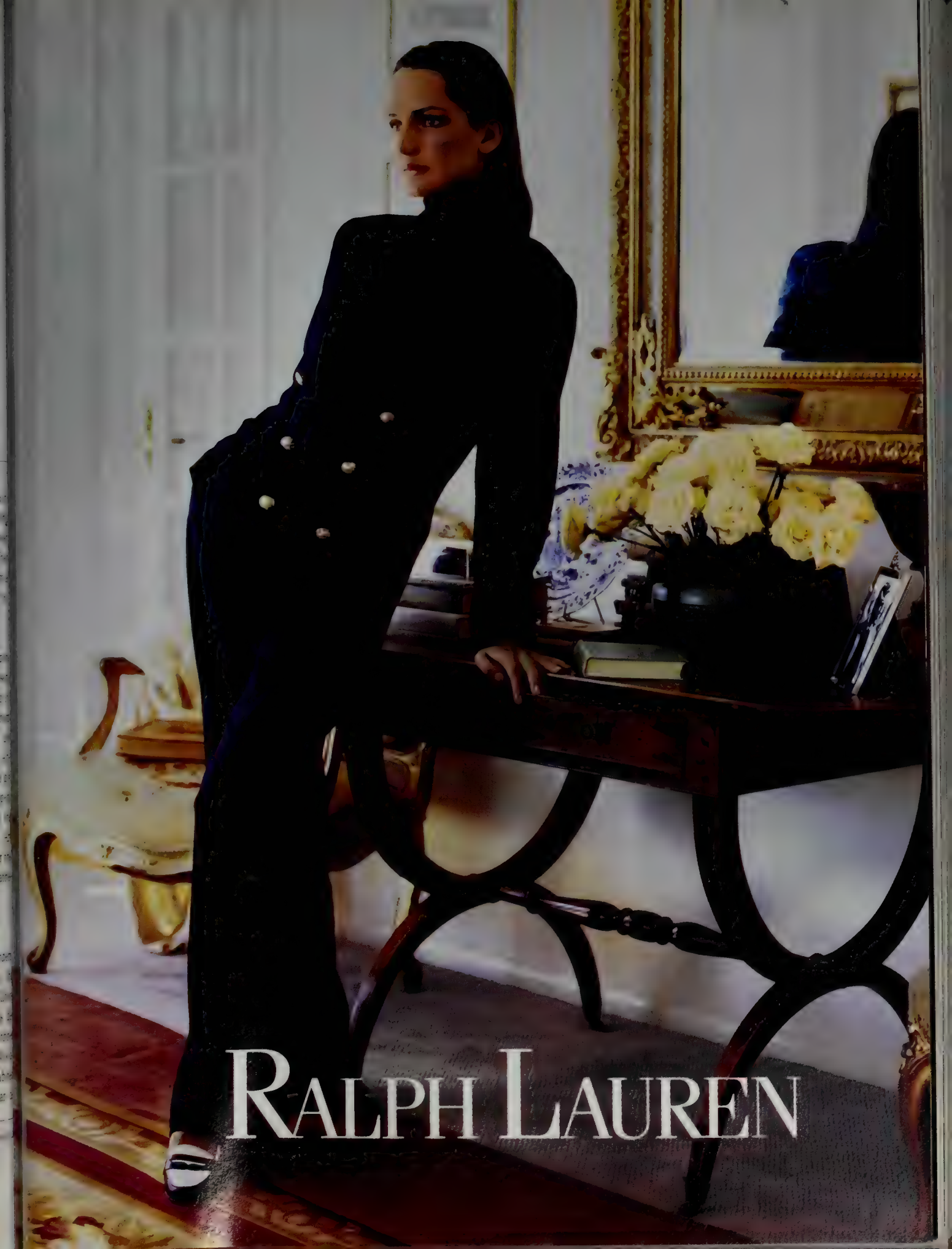


Anthony Hail

The Flowering of Filoli

"Outside of the vast formal gardens that are so well known at Filoli, the terrain is wild, very typical of California, and let go as pasture," says designer Anthony Hail, who spent three years refurbishing the historic Woodside estate. The area was inhabited by Indians until explorer Gaspar de

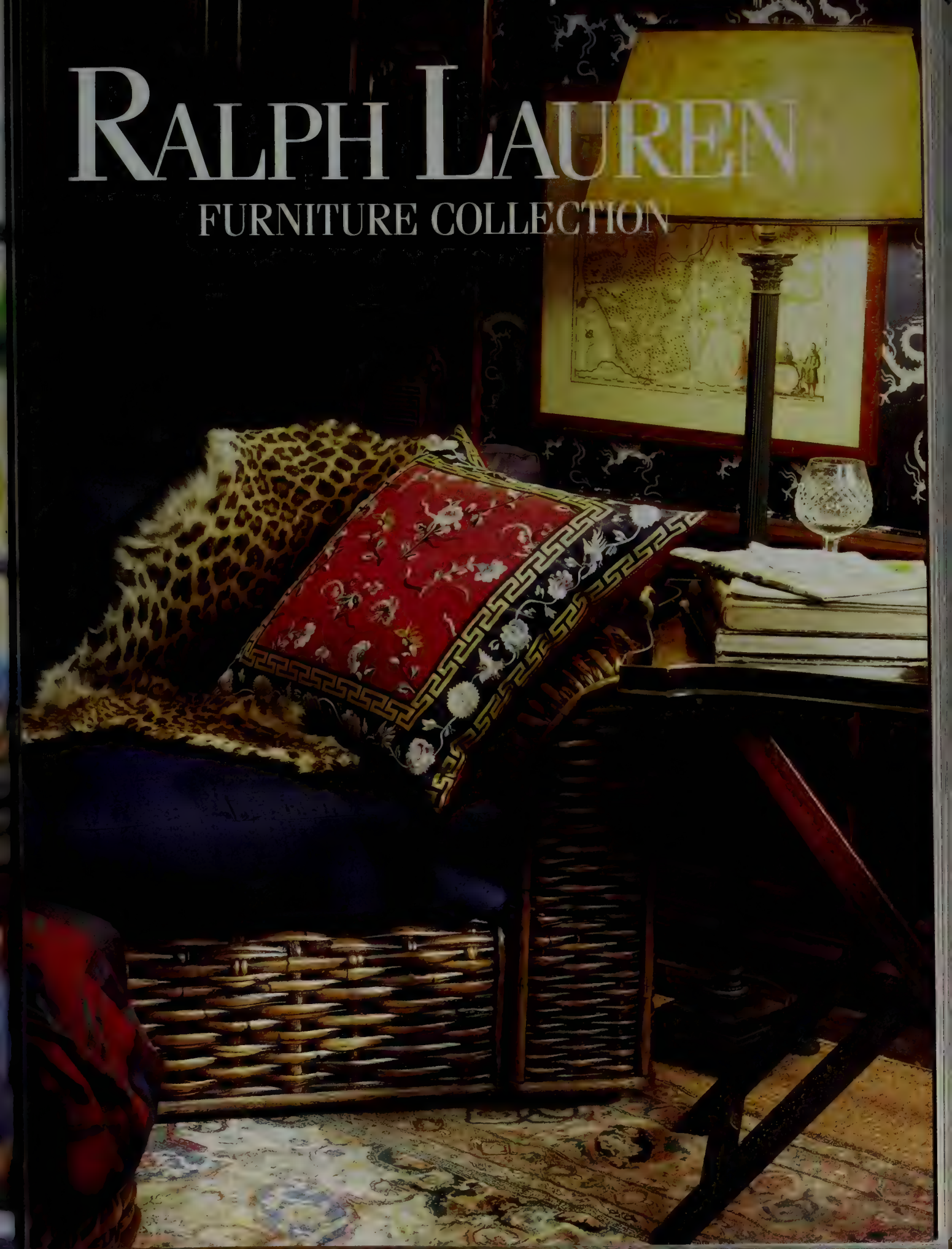
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RALPH LAUREN

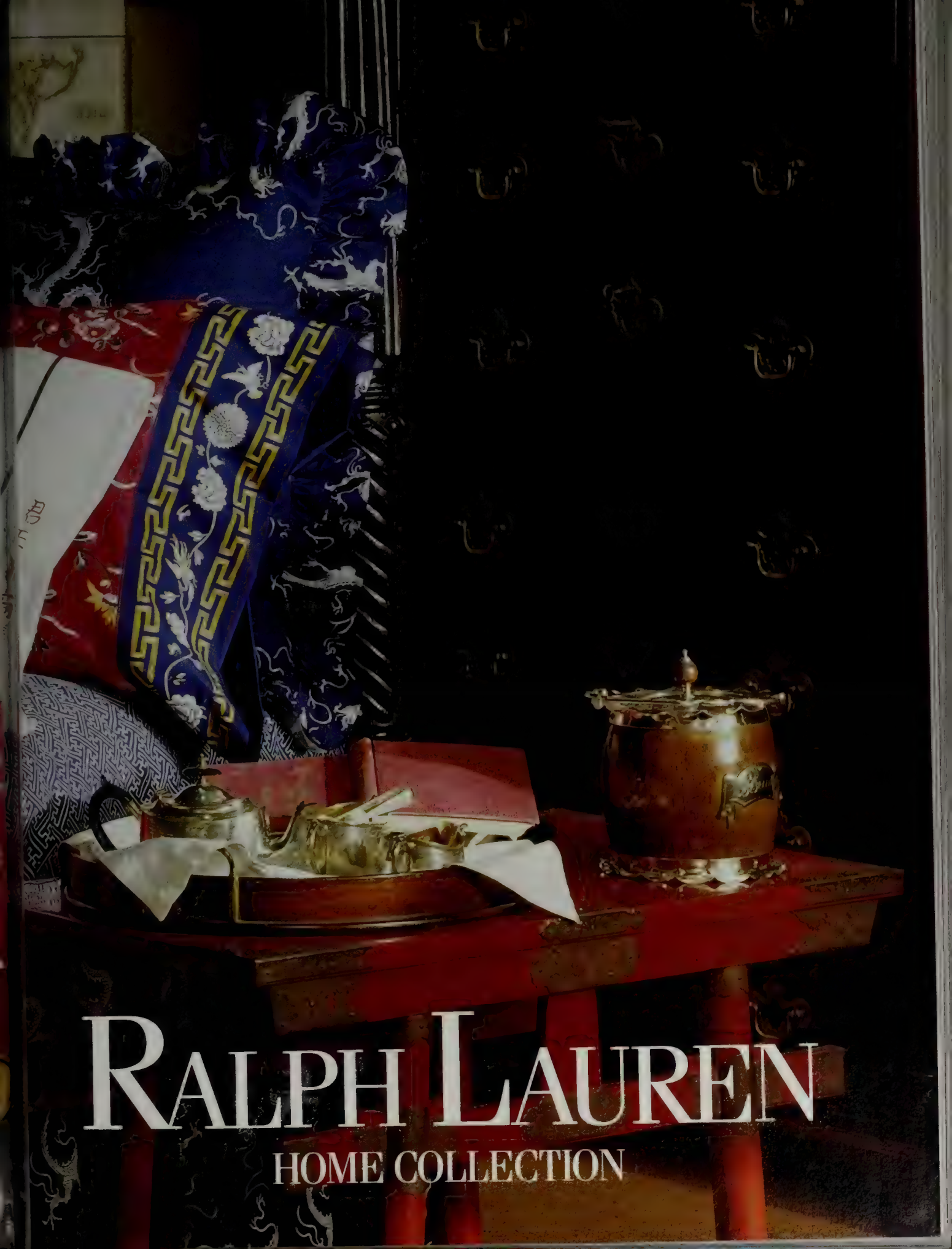


RALPH LAUREN

FURNITURE COLLECTION






RALPH LAUREN
HOME COLLECTION

continued from page 22

Portola claimed "Alta California" for Spain, and it went through periods of timber cutting and wine cultivation until its purchase by William Bowers Bourn II early in this century. Bourn's favorite motto, "*F*ight for a just cause, *l*ove your fellow man, *l*ive a good life," was the inspiration for the estate's name. Now part of the National Trust for Historic Preservation, Filoli has been home to some of California's most prominent families. *See page 222.*



JIM MCHUGH

Kalef Alaton

Above Beverly Hills

With the Beriro house high atop Benedict Canyon in Los Angeles, Kalef Alaton got his first opportunity to design from the ground up. "It was remarkably consistent all the way through with the picture I had in my mind at the beginning, standing on an empty lot. I know these clients very well, so there wasn't any problem." That may be an understatement, because it is the ninth residence Alaton has worked on for the Beriros since 1975. Most of the others carry a distinctly contemporary stamp. With its classical proportions and many family keepsakes, the canyon haven represents something of a departure. "Instead of being comfortable and grand," says the designer, "it is comfortable and small. But we made it feel big." *See page 230.*



JOHN VAUGHAN

Charlotte Mailliard Swig

San Francisco Protocol

"I think of it as *my* bridge," says Charlotte Mailliard Swig of her Pacific Heights view of the Golden Gate Bridge. "However, I almost destroyed it with the party I gave two years ago," adds San Francisco's chief of protocol, recalling the festivities for the span's fiftieth anniversary. Another bridge party she gave is immortalized in the form of a Stetson made by her friend Steve Silver, who is known for the unusual hats he creates for his show *Beach Blanket Babylon.* Crowned by tiny replicas of Mrs. Swig, Silver, a couple of cameramen and three dogs atop the bridge's south tower, the Stetson was part of the Golden Gate Bridge costume Swig once wore to a Halloween party —complete with a tollbooth around her neck. *See page 238.*



Steve Chase

Capricious Collections by the Shore

"I feel a little younger there," says Palm Springs–based interior designer Steve Chase about his beach house near San Diego. "It's not like anything I do professionally; there are no design statements or great philosophies at work. It has a collection of memorabilia and things that make me feel good—in other words, it's aesthetic bedlam." The house holds the art and artifacts that Chase, an avid traveler, has discovered on trips. This July he's planning a balloon trip over Tuscany, followed by a tour of Yugoslavia. And later on he's taking his entire staff on a cruise to Alaska—the ultimate desert antidote. *See page 244.*

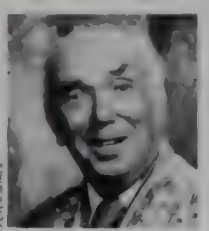


JOHN VAUGHAN

Jerry Leen

Nob Hill Epigram

"San Francisco is a city that has always been intriguing and enlightening," says Jerry Leen. The designer and antiques dealer spent a year there in the late fifties, "buying wonderful things, like Chinese wallpaper from Nancy McClellan" for the house of a prominent Wyoming resident. As of this summer, the lifestyle of Leen and Leo Dennis, his partner of more than twenty-five years, will change somewhat. "We'll spend about a third of our time traveling and buying antiques, a third in L.A. and the rest of the time in San Francisco," says Leen. "Our Los Angeles friends are anxious to come up and join us." *See page 250.*



PETER ISTALE

Tony Duquette

Fantasies by the Bay

The Duquette Pavilion in San Francisco, a sculptural exhibition conceived by artist and interior designer Tony Duquette, came about serendipitously. "Driving down the street and seeing a vast ruin was too much of a challenge to my imagination," says Duquette. "I had to have the building and bring it back to its former glory and more." With the help of over one hundred and fifty volunteers, Duquette transformed the site and created the works of art inside over a three-year period. Tragically, an accidental fire on February 16 destroyed the "celebrational environment." "The building had to be razed," says Duquette's associate, Hutton Wilkinson. "Very little could be salvaged. However, Tony has an indomitable will, and he'll create something else. He never knows what he will do until he does it." *See page 262.*



DURSTON SAYLOR

Ron Wilson

Metropolitan Reflections

"One aspect of working with a designer is learning to trust his or her sense of style and incorporating it into your own design vocabulary," says Nancy Jensen, who asked Ron Wilson to create a penthouse apartment in Los Angeles. "For instance, my husband, Robert, and I knew we liked Ron's work from seeing the designs he did for Cher (*Architectural Digest,* June 1979) and Kenny Rogers (*Architectural Digest,* February 1982). When we first met him, however, we had

continued on page 32

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continued from page 28

no real interest in using Oriental pieces. Ron's very keen on them, and he persuaded us to use them. It was a pleasant surprise—they're a perfect complement to our more contemporary pieces. We liked them so much, in fact, we've added to the collection with, among other things, a marvelous antique Japanese ivory chess set." *See page 270.*


MARY E. NICHOLS

Cliff May


JOHN VAUGHAN

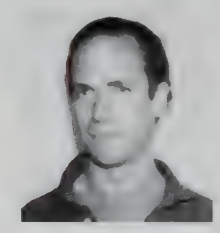
Margrit Mondavi
Robert Mondavi

View from Wappo Hill

It was 1943 when Robert Mondavi, his father and his brother purchased the run-down, post-Prohibition St. Helena Winery and rechristened it the Charles Krug Winery. Considered one of the doyens of the Napa Valley, Mondavi set off on his own in 1966. Today, with two of his sons and his wife, Margrit Biever-Mondavi, all involved in day-to-day operations, the Robert Mondavi Winery epitomizes a family business. Besides the Wappo Hill estate where the Mondavis live, their nearby property contains several houses for their grown children as well as seven hundred acres of grapes. In addition to popular tours and tastings at the winery, and annual classical and jazz festivals, the Mondavis have a gallery on the premises, where artists such as Bufano, Diebenkorn and Thiebaud have been exhibited. "That's my bailiwick," says Margrit. New shows are given every two months, often presenting the work of northern California artists. *See page 276.*


JIM McHUGH

Jack Baker



Eric Nagelmann

Gardens: Subtropical Artistry

"I really am a greedy gardener," Jack Baker says cheerfully of his crowded acre by the sea. The brash luxuriance of subtropical flowers, trees, vines and shrubs fills the landscape, just as their counterparts have filled his canvases over the years. The unplanned look of dense growth pressing about house and studio is a tribute to the landscape designer, Eric Nagelmann, who took full advantage of the remarkable microclimate of the small enclave. The garden, with its haphazard charm of winding paths and shadowed nooks, touches of whimsy and quiet seclusion, is as important a part of his life as his art is. The morning hours of each day are given to painting. "Although I go through phases when I struggle," Baker admits, "I still hit the easel with enthusiasm." Of course, there is always the temptation to lay down the brush and wander outside. It undoubtedly helps that he paints with his back to the garden. *See page 284.*


JIM McHUGH

Chuck Williams

Quake Cabin Conversion

Chuck Williams once single-handedly built his own house in California's wine country. People knew him then simply as Chuck Williams of Sonoma. Later, when devising a name for the company that would carry the kitchen-related products that so fascinated him, he substituted a hyphen for the "of" and created what was to become the Williams-Sonoma retail stores and catalogue empire. Numbers speak louder than words when it comes to appraising the popularity of Williams's suggestions for a functional, appetizing kitchen. Each year, hundreds of thousands patronize the stores nationwide, and the cooking generation gobbles up fifty-eight million mail-order catalogues. Ever expanding, Williams has now extended his influence internationally, with a new store in Tokyo. *See page 290.*


JIM McHUGH

Ronald Crosetti

Cottage Industry

The residents of a house in the suburbs of San Francisco—whose poolhouse has been transformed by Ronald Crosetti—have continued to develop their strong Irish heritage. Their interest is reflected particularly in their collection of Irish art from 1840 to 1940, much of it gathered during trips the husband has made on behalf of cultural and charitable causes. "I hope that Irish art—like Irish literature—will become appreciated by the English-speaking world," he says. "When I started getting interested in collecting, I'd wander around England's National Gallery to educate myself. I discovered that Irish art was reasonably priced, so it's turned out to be a good investment." *See page 302.*


JIM McHUGH

Anthony Machado

Eastern Soul

To "create illusion with a sense of gesture" is the goal of Anthony Machado, who was trained as a set designer. He grew up in an environment that supported his creative urges, and he recalls, "Every year my father, a frustrated architect, took the winter to build a barn or add a new story to the house. At a very young age, my opinion was considered in the landscaping of the yard." Of the link between set design and interior design, he explains, "With sets you're working to achieve a moment of magic that can be captured on stage or film, and you can stretch the edge to a greater degree because you're seeking contrast. What you must realize with a private residence is that you have to develop a more concrete sensibility, and take responsibility for something that's going to last a long time. The result must be quieter, edited." *See page 308.*□



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The only Manhattan townhouse designed by Philip Johnson, 1948. View of the atrium and living area from the master bedroom suite.

Philip Johnson

On May 6, Sotheby's will auction an important group of 20th century works of art by Pierre Legrain and Eileen Gray, and the New York townhouse, designed by Philip Johnson, where they were installed.

For catalogues and more information, please contact Barbara Deisroth at (212) 606-7170. Sotheby's, 1334 York Avenue, New York, New York 10021.

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CALIFORNIA: BRENDAN GILL

Hats, Beds and Houses



OF OUR FIFTY STATES, California is unquestionably the most varied in topography, climate, culture and population. That being the case, we have no reason to be astonished by the many styles of architecture that have flourished there during the past century or so.

It is characteristic of Californians to be chance-takers in the realm of building; they choose sites that a cautious Yankee would leave to goats and eagles, and what they build may well startle the eye instead of soothing it. Even in the comparatively austere northern reaches of the state, we are likely to encounter explosions of fantasy like the Carson House, in Eureka, or the Hansel and Gretel wonderland of Wyntoon, the Hearst family's retreat on the banks of the icy McCloud River.

As for the southern portion of the state, its constant Californians, says Brendan Gill, are characteristically "chance-takers in the realm of building"—a quality reflected in the state's rich architectural heritage. ABOVE: Mandalay, the residence Cliff May built for himself outside Los Angeles in 1953, typifies the classic ranch house ideal—a low silhouette and an open plan that integrates indoors and outdoors.



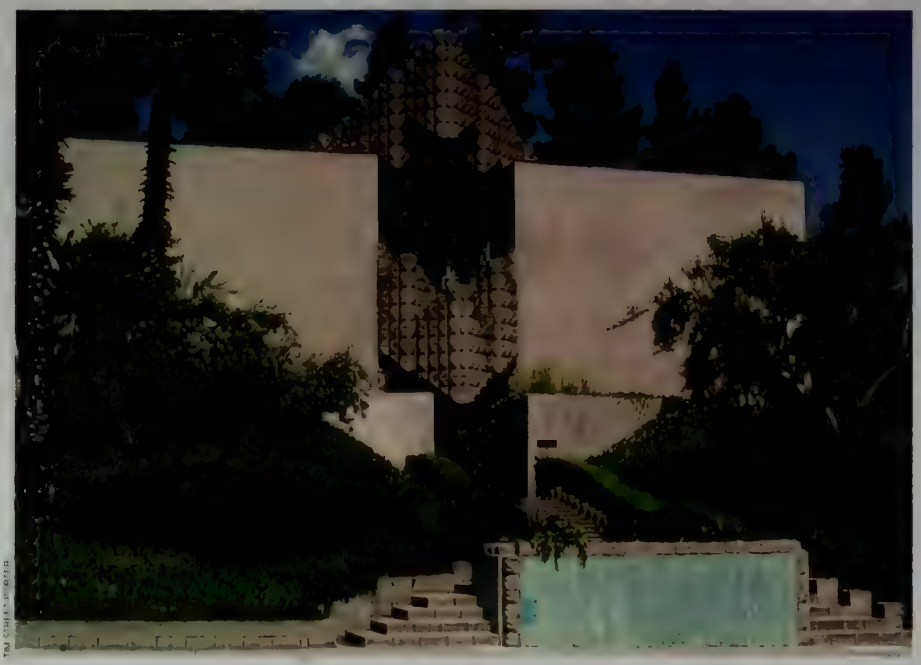
RIGHT: A row of bungalows in Pasadena display the low pitched roofs, deep overhangs and broad porches supported by thick masonry piers that made the style a favored architectural form early in the century.

continued on page 38

SAKS FIFTH AVENUE

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Hats, Beds and Houses
continued from page 36



LEFT: Incorporating his father's precast concrete-block construction techniques, Lloyd Wright built Sowden House in east Hollywood in 1926. One of the architect's most celebrated Los Angeles designs, the house is distinguished by a monumental sculpturelike window frame overhanging the entrance.

BELOW: Strong horizontal window patterns combined with curvilinear forms characterize Richard Neutra's Lewin house, which the modernist architect built in 1938 on a narrow strip of beachfront property in Santa Monica. The house has since been renovated by Gwathmey Siegel & Associates Architects.



MARVE NICHOLS

pursuit of styles appropriate to its ambitions may remind us of Frank Lloyd Wright's harsh witticism to the effect that, the Middle West having been tilted up on end, all of its prosperous layabouts slid down into the southwest corner of California. Cynics blame this fictitious event for the mishmash of styles—Mission, Tudor, Queen Anne, International, Cape Cod and the like—that are conspicuously on display throughout the region. But Wright's witticism is as unfair as it is unkind; more Californians own their homes than do the inhabitants of any other state, and these homes, bizarre as some of them may strike us as being, are to their owners profoundly reassuring. It is Yeats's voice and not Wright's that we ought to listen to in this connection. "Tread softly," Yeats says, "because you tread on my dreams." In California, houses are dreams that have come true.

Anyone who has ever commissioned a house in California appears to have had strong feelings about its design; certainly the architects have had strong feelings (not least Wright himself, who in the 1920s imposed a number of pre-Columbian strongholds upon his bewildered clientele). The message that most of these houses convey is one of a harmless, unabashed egotism; they are quick to call attention to themselves, silently exhorting us to admire them for their individuality. It is an exhortation characteristic of the go-getting optimism that has caused California to become not only our most populous state but—as far as such impressions can be accurately measured—our most eccentric state as well.

Despite this historic tendency to favor the odd over the conventional, two styles have persisted decade after decade in California: the classic one-story, broad-roofed bungalow, with its hospitable pillared front porch, and the *faux*-Spanish ranch house of which Cliff May has long been the leading exponent and which he has scattered ad lib not only throughout the American West but as far afield as Ireland, Venezuela and the Swiss Alps. The two styles have much in common: Hugging the ground, they invite an easy give-and-take between inside and outside, between enclosure and garden. They imply an alfresco way of life socially as well as structurally, and this is thought to be a logical response to the nature of the California terrain and the benignity of the climate.

continued on page 42



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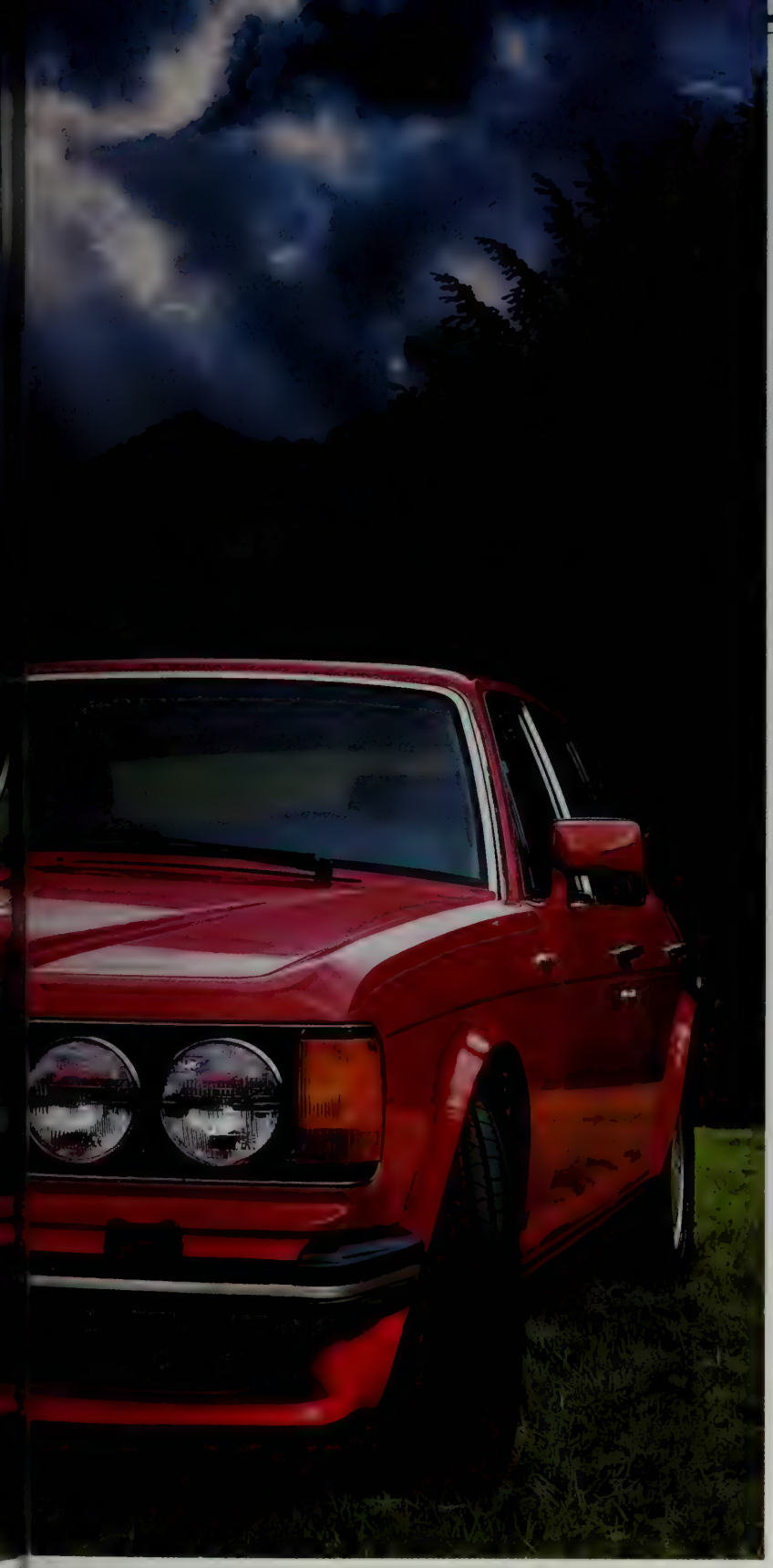
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Hats, Beds and Houses
continued from page 38

Even in the comparatively austere northern reaches of the state, we are likely to encounter explosions of fantasy.



Backed by the McCloud River in northern California is Bear House, one of the three Bavarian-style cottages Julia Morgan designed in the 1930s for William Randolph Hearst's summer estate, Wyntoon. Willy Pogany, a Hungarian artist working in Hollywood as a set designer and illustrator, painted the murals.

Nevertheless, I suggest that we nearly always exaggerate the importance of logic in architectural design. In spite of the earnestness with which an architect assures us that a particular plan and elevation have emerged organically out of a particular setting, the fact is that they are just as likely to have emerged out of a particular fashion. Nor should we feel a sense of disappointment in making this discovery. Whether we like it or not, the arts are as much at the mercy of fashion as are the manufacturers of millinery and automobiles, and fashion, though it has the look of being a will-o'-the-wisp, is as strong and sometimes as unbending as steel. Architects are not happy to hear it, but their talent and skill have always been subject to the dictates of a succession of fashions, each of which, once it has survived long enough, hardens into what we call a style. While it lasts, that style is as irresistible as it is irrational.

In proposing that a style is more important than common sense in the practice of architecture, I seek corroboration from that cranky and delightful English anthropologist, Lord Raglan (1885-1964). Raglan complained that books about architecture invariably begin by uttering nonsense—that is, by stating that nothing could have been more natural than for architecture to have originated in necessity. Early man, the books argue, was in dire need of shelter against the elements and so, emerging from caves and other accidental habitations, he set about building weatherproof structures. "Nothing of the kind!" said Lord Raglan. The earliest architecture came into existence to serve certain ritual purposes: first to house divinities, later to house the dead (our first cities were necropolises), and finally to house the living, with royalty heading the procession and common folk as usual bringing up the rear.

Lord Raglan rejoiced to point out that architecture is no more unreasonable in its origins than certain articles of dress and furniture are. He cited, for example, the ritual origins of hats and beds: There are climates where rainfall is almost incessant and where somebody might have been expected to invent at least a hat (to say nothing of an umbrella) to help keep himself dry, but where hats are unknown. The hat is not functional but ceremonial: It is a lineal descendant of the crown. As for the bed, it too is largely unknown throughout the world—where it exists, its readily traced ancestor is the throne. Hats and beds are the secular remnants of objects once reserved solely for royalty, and so are houses. They are, one might say, temples in disguise; we may not be aware of it, but they are sacred objects, and as such they are able to provide us with something of greater value than mere shelter.

Once we have consented to think of houses as sacred objects, we are more inclined to congratulate the designers and builders of them on what they have succeeded in accomplishing, and are less inclined to make fun of the occasions on which they have failed. Think of the houses that we enjoy visiting as we travel up and down and across the state—big or small, new or old, is it not characteristic of

continued on page 44

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Hats, Beds and Houses
continued from page 42

them to possess some capacity for nourishing us, for making us happy within their walls?

I cherish in memory a score of houses of this kind—houses by California architects who have survived with equal ease over the past fifty-odd years the tiresomeness of being sometimes in fashion and sometimes out of it. To name only the great dead, I have in mind such architects as Willis Polk, Arthur Brown, Jr., Julia Morgan, Bernard Maybeck, the Greene brothers, Irving Gill, Wallace Neff, Rudolph Schindler, Richard Neutra and Lloyd Wright (if in middle age Frank Lloyd Wright was unable to launch a new career in California, his son, escaping the father's shadow, practiced there fruitfully for sixty years).

My list of gifted California architects is as long and as distinguished as any that could be drawn up even on the snobbish East Coast, where to this day an impression prevails that beyond the Appalachians rise little but earth huts and tepees. Luckily, the perverse eagerness with which Americans from coast to coast used to

In California, houses are dreams that have come true.

knock down all evidences of their architectural heritage has somewhat abated; much of the domestic handiwork of the architects noted above has been lost, but henceforth a large portion of the remainder will be preserved and handed down to succeeding generations of Californians.

Of equal importance is the fact that worthy examples of the handiwork of architects now practicing in California will also be preserved; their airy inventions, whether scattered along the Pacific shore or perched on some wooded mountainside, will survive to give delight in the millennium that is soon to dawn.□



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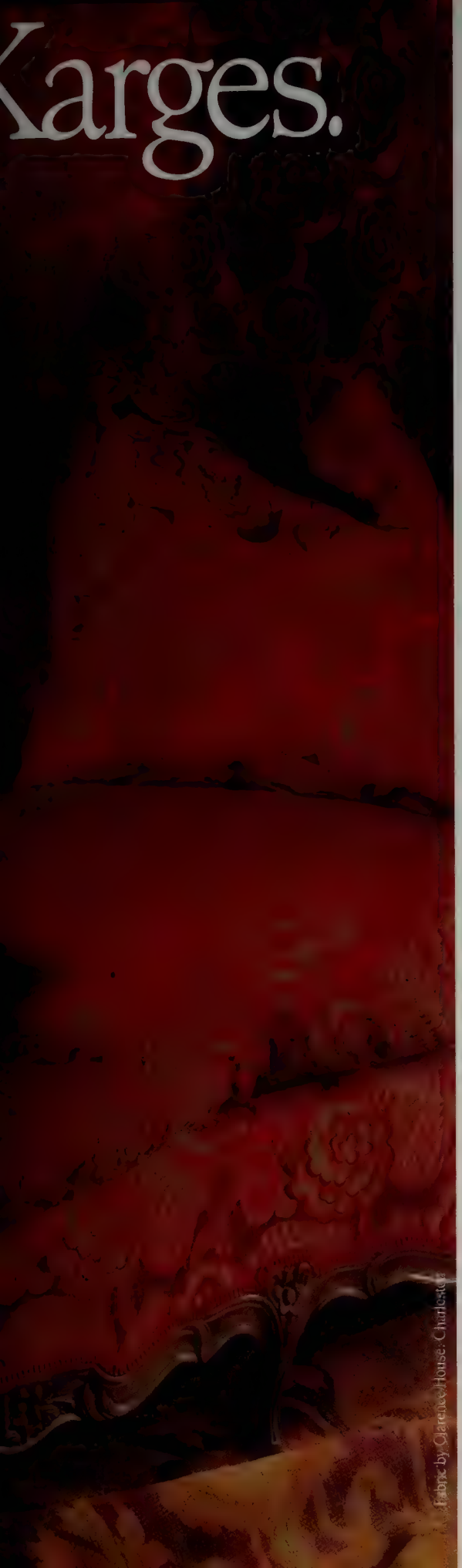
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The Grand Passion o



Jeff Kanges, President



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And I realized I missed the wood. I went home for the wood.

Today, I am president of Karges Furniture. My father Edwin, Jr., chairman of the board. My commitment to my father, my family and our employees is, in the tradition of my great grandfather Albert, to only create masterpieces, not mass produced pieces, and to maintain the Karges Furniture Company as a family owned and operated business. Because integrity and pride are as much an element of design for Karges by Hand as the delicate lines of the hand carver or the brush strokes of the hand painter.

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The Grand Passion o





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as Michael says, "the lion's legs." Chairs, hand carved in
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build castles that rise high to the sky.

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hand carved works of art created by artisans for the
wonderment and enjoyment of living. Real living. The
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drips and spills of remarkable tea parties. This is a
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The Grand Pass



The future.
I stare at it daily. Not just in the impending promise of a new baby for the Karges family, but in my children, and how my family carves a space for itself in this world. All delicately tied together down one path that moves as far forward into the next generation as it does backwards into the past.

Over the years, the furniture has become the language of the Karges family. Words that are spoken with the delicate lines of the carver's hand. Or whispered in the exquisite hand painting of the artist's eye. Each piece standing strong in itself. Speaking for its own beauty as well as the integrity and history of Karges by Hand.

It is written in Proverbs that, "By wisdom a house is built." It has been the wisdom of more than five generations of Karges furniture makers to maintain The Karges Furniture Company as a family owned business, each generation building on the passion it was founded with and adding to the promise of its future. My husband, Jeff Karges, and I are privileged to be the future caretakers of this commitment. When our children are grown, they will move away from Evansville and the Karges Furniture Company. Or they will stay. The choice is theirs. Either way, I believe they will grow strong in the knowledge that their mother and father chose, in a modern world, to hold tight to the values and integrity of the past, as did those before them.

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SAN FRANCISCO: HERB CAEN

Infinite Riches in a Little Room

WHAT IS THERE about San Francisco that makes it so special? I've been writing a daily newspaper column about the city for fifty-one years, come July 5, and the answer is still as elusive as a wisp of fog floating like cotton over a sailboat-studded bay. Its essence is the smell of eucalyptus on a wet day, a cup of coffee in a Skid Road lunchroom, the tang of Pacific Ocean salt spray as the breakers crash over Seal Rocks below Land's End. Its sounds are the cable car bell on the beloved anachronisms that crawl up the hills at a steady nine miles per hour (just as they did a century ago), the creak of ancient pilings as a commuter boat edges into the Ferry Building (disturbing the ghosts of the old gingerbread ferries that dotted the bay, forty strong, before the bridges came), the tinkle of wind chimes in a Chinatown alley (counterpoint to the click-clack of mah-jongg tiles behind a shuttered window), an accordion cutting through the garlic perfume of North Beach, the white screech of a police siren in the drug-ridden Tenderloin, like fingernails across the blackboard of the night. A city of restless light and shadow, extravagant vistas and infinite possibilities, but first you have to find a parking space.

Other great cities expand, acquire, annex and otherwise extend their boundaries, amoebalike. San Francisco may have "infinite possibilities," but its borders are finite. It is surrounded on three sides by water and on the fourth by what may or may not be the reality of the United States of America. The True San Franciscan—addled, raddled and somewhat raffish—has always thought of his city as an island, a grand duchy, a Baghdad-by-the-Bay ruled by a caliph, a unique place floating in space, sustained by dreams and dreamers. The reality of thousands of homeless living in the streets is all too evident in this small town, but the True San Franciscan covers them with greenbacks and goes back to his dreams, the true reality.

San Francisco occupies only forty-seven square miles, a factoid that always fascinates me. I have a large map of the city on my office wall and I study it daily, marveling that so much diversity can be crammed into that small area. The atmosphere may be hip, but the general outline of San Francisco is square—the fingernail on the thumb of the peninsula that leads to the real world. I feel I know my city inch by inch—from Russian Hill to the north to Moscow Street to the south, from Coit Tower on Telegraph Hill to the Cliff House at Ocean Beach—but there is always something new to be discovered around the next corner, even if it's only an unexpected view or a glimpse of a secret garden.



CRAIG MOREY

"I've spent my whole life looking for San Francisco, and I find it in odd places and strange corners," says columnist Herb Caen. Other than "a brief eight years" at the *San Francisco Examiner* in the 1950s, Caen has been writing about Baghdad-by-the-Bay (a moniker he coined) in the *Chronicle* for more than 50 years. "The Golden Gate Bridge is our most significant structure," he says, "but I'm a moving landmark."

"Infinite riches in a little room." Christopher Marlowe's phrase comes to mind whenever I think about San Francisco, this young-old city that seems to have lived a thousand years in a hundred. Precocious, the village on the bay became world-famous overnight in the gold rush and even richer in the river of silver that flowed out of the Comstock lode. By 1880 it was extravagantly admired by seasoned travelers, mentioned in the same breath with the great capitals of the world. Few other cities came so far so fast. "When a person disappears," mused Oscar Wilde, "he is always said to have been seen in San Francisco." Mark Twain remarked upon "the eternal springtime of San Francisco," although others find it to be eternally October. "There are three great storybook cities in America," remarked the novelist Frank Norris. "New

continued on page 56



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Infinite Riches in a Little Room
continued from page 52

York, New Orleans, and, by far the best, San Francisco."

"The city that was never a town." Seemingly overnight, its hastily thrown-together ramshackle wooden buildings were transformed into European splendor. First among a group of brash, self-confident leaders, banker Billy Ralston built the Palace Hotel, the largest west of Chicago and three times too large for its time and place. Nevertheless, its lavishness made news around a world that was entranced by the upstart city. The crowned heads of South America flocked to the Palace's ornate suites. A king of Hawaii played poker and lost one of his islands. The stuff of myths and legends. Rhapsodized an admirer: "San Francisco, the city no coward ever set out for and no weakling ever reached!"

Indeed a storybook city. Sometimes it seems straight out of the *Arabian Nights*, with its ethnic diversity, its teeming street life, its vendors peddling trinkets and making music. There is exotic food to be sampled and strange perfumes to be investigated, occasionally by the police. Sometimes it is the slightly cockeyed and romantic city of William Saroyan, filled with lovable barkeeps, hookers with hearts of dross, and bookies ready to take a bet "across the board on tomorrow morning." Saroyan was a San Francisco enthusiast: "Here, even the ugly is beautiful." Sometimes, when the fog is in and shadowy figures flit through the night, it is the city of Dashiell Hammett's Sam Spade and the Thin Man, all double-cross and intrigue.

San Francisco is still a place where anything can happen.

To me, it will always be Baghdad-by-the-Bay, city of minarets and fluttering pennants, patriarchs dreamily remembering the past and soothsayers predicting the future. Nostalgia is the true and sometimes dread San Francisco disease. I have been accused often of living in the past, and I admit it—for one thing, it was cheaper—but it is a city where the past is always present. The garish mansions thrown up by instant millionaires are long gone and yet they still cast a shadow, for they represent something the latecomers try to emulate: the devil-may-care attitude of a lusty frontier city on the make. The poet Michael Grieg writes of "the earthquake that was our golden age, Alcatraz our Parthenon." On the night before the 1906 quake that destroyed "the city that was," Enrico Caruso was singing Don José in *Carmen* at

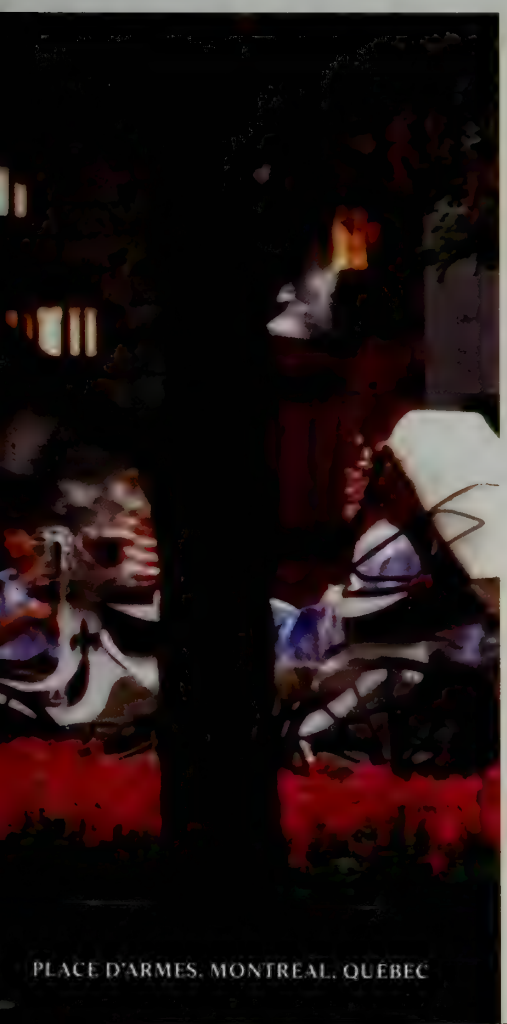


the Third and Mission Opera House.

The True San Franciscan, as defensive as the next booster, never forgets to cite that as an example of the world-classiness of his city in 1906. Much more remarkable was the vitality of a city that could rebuild by 1909 and be ready to welcome the world to an exposition in 1915 that is still remembered as one of the most magnificent ever conceived. Its one remaining building, the Palace of Fine Arts, designed by Bernard Maybeck, attests stunningly to that. In 1939, to celebrate the Golden Gate and Bay bridges, the city dredged land out of the bay, called it Treasure Island, and put on a world's fair that sparkled across the waters as the lights were going out in the rest of the world. "When you people set out to do something," said Franklin Delano Roosevelt, gazing at the city's skyline from the island, "I think you do it better than anyone else."

The San Francisco I fell in love with may never have existed, but I see it clearly anyway, in my imaginings. It was a small town, alive with colorful characters. Bohemians flocked to North Beach, the swells lived on Nob Hill and the grand built palaces in Pacific Heights, facing the Golden Gate. Small, comfortable and amazingly cheap houses spread across the sand dunes to the ocean; today they are small, comfortable and amazingly expensive. The city was small and we felt, no doubt mistakenly, that we knew everybody in town. It was fine being a San Franciscan, at the cutting edge of everything new and slightly mad: the beatniks and the hippies, the rock 'n' rollers and the protesters.

Today it is a much different city. Manhattanization has taken its predictable toll, wiping out treasured old buildings, casting shadows and, yes, making traffic and parking a nightmare. The Chinese have burst out of their gaudy ghetto of a Chinatown and are everywhere in the city, going about their business, industriously. Minorities are the majority and graffiti covers the buses. The great world has intruded on the secret of San Francisco and yet the city survives. The specialness is still there. At dusk, when the lights crawl up the great high rises and Van Ness Avenue is thronged with people heading for the opera and the symphony; when the two thousand restaurants and three thousand bars come alive, and cable cars rattle past the bay-windowed chestiness of century-old Victorians; when mysterious lights move across a dark bay that reflects the golden light of the great bridges—then you know that San Francisco is still Baghdad-by-the-Bay, still a place where anything can happen, still a small world of limitless possibilities, and more than a few impossibilities. □



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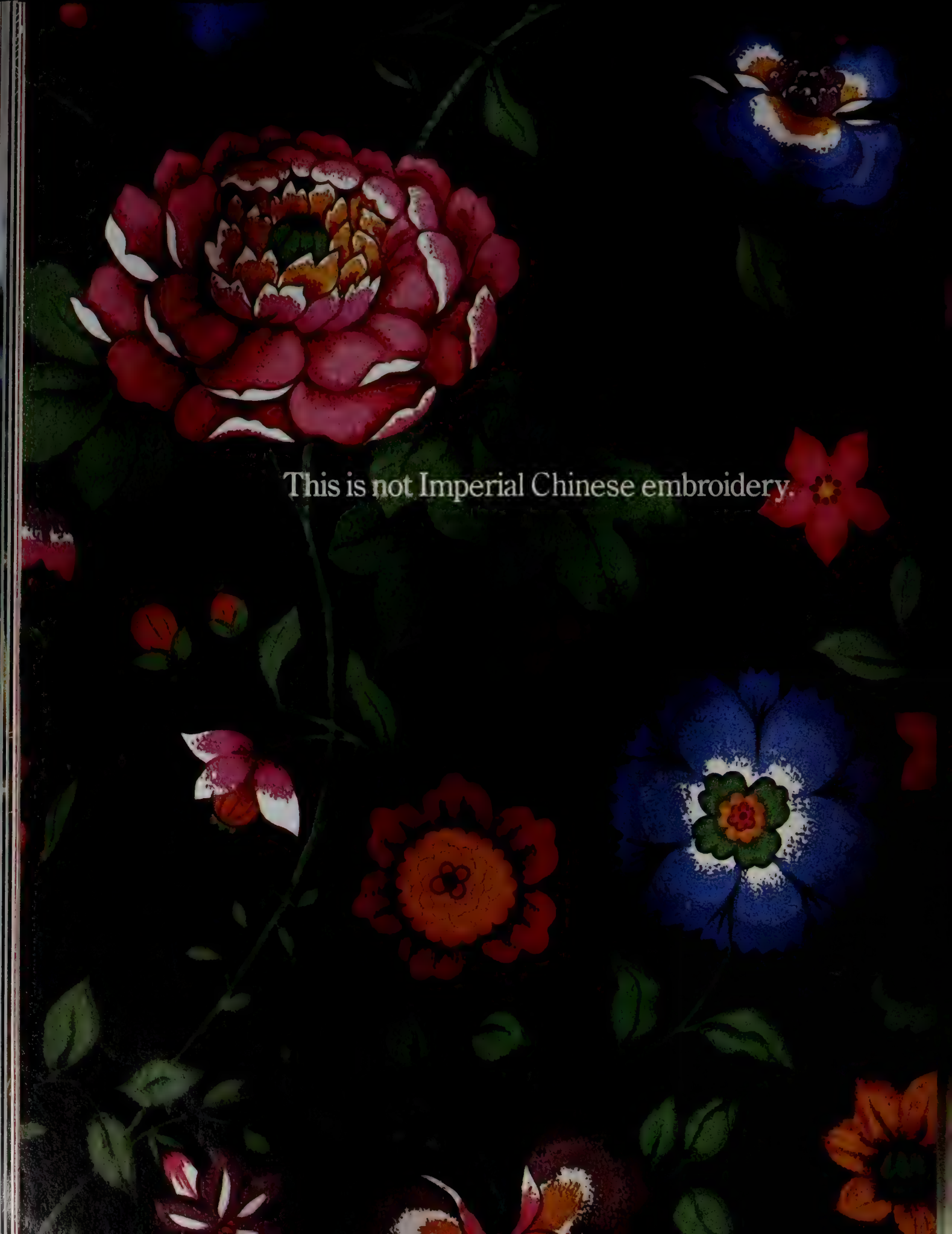

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CALIFORNIA ARCHITECTURE: SUZANNE STEPHENS

Notes on a Young West



COURTESY MOORE RUBLE YUDELL ARCHITECTS

CALIFORNIA ARCHITECTURE has always been known for an indigenous sensibility: Modern and traditional forms are adapted in very specific ways for lush sites, mild climates and casual living patterns. Recently that sensibility has become famous for creating an architecture of a particularly individual stamp. The most dramatic examples cause the uninitiated to wonder what the buildings will look like when they're finished: Exposed bare-bones structures and no-frills rough-and-ready galvanized metals, raw, unpainted woods, and textured concrete materials are typical. The architects want to get down to the essentials. Materials are chosen for expressing substance, weight or texture; forms are based on simple geometries. Spaces within the buildings are often disposed according to the use or characteristics of the site rather than a preconceived formal axial plan. When architects look elsewhere for inspiration, it usually isn't to the architectural landmarks of the past that guided recent Postmodernists. They look instead to the undesigned, forgotten "vernacular" buildings such as warehouses, sheds and cabins.

An astonishing number of the commissions for the high-status California buildings, towers and museums have gone to architects imported from other cities or countries. The "locals" get the smaller jobs—shops, restaurants, houses, galleries and neighborhood museums. Yet as their designs over the last fifteen years attest, California architects have cultivated some provocative, innovative directions. They are even being discovered by outsiders, and many now have work on the East Coast, in Europe and in Japan.

Frank Israel, an architect in his early forties who arrived on the Los Angeles scene ten years ago, finds it liberating that West Coast architects can build with pigmented stucco, galvanized aluminum or thin plywood without worrying about the stresses of freezing and thawing typical of the East Coast. Also, West Coast architects are more willing to take risks, he suggests: "The sense of risk is in the air, since earthquakes and mud slides can obliterate all that has been created." Michele Saee, an Iranian-born architect in his early thirties who studied in Florence, puts it this way:



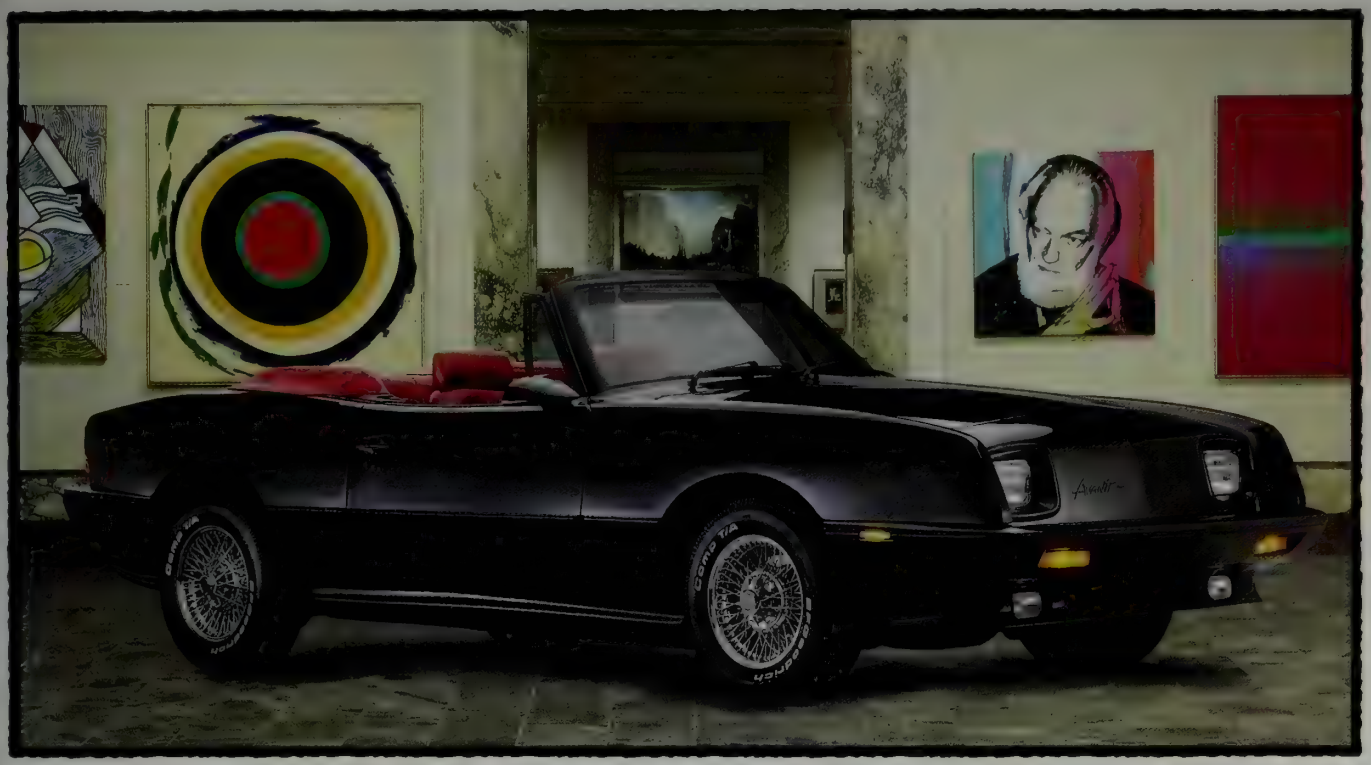
JIM MCHUGH

More of an attitude than a particular style, contemporary California architecture is now broadening its appeal to a national and international audience. ABOVE LEFT: The pastel axonometric drawing shows a Malibu residence designed by Moore Ruble Yudell. "Charles Moore has always been inspired by the site and the tradition of a place, as with vernacular farm buildings at Sea Ranch," says Buzz Yudell. "In our Malibu design, we interpreted the local Spanish tradition in an abstract way, in terms of the way things are built today." ABOVE: Pioneering Los Angeles architect Frank Gehry. "I'm a normal, everyday *contextual* architect," he says. "I find it easier to design in L.A. because I live here and understand it best."

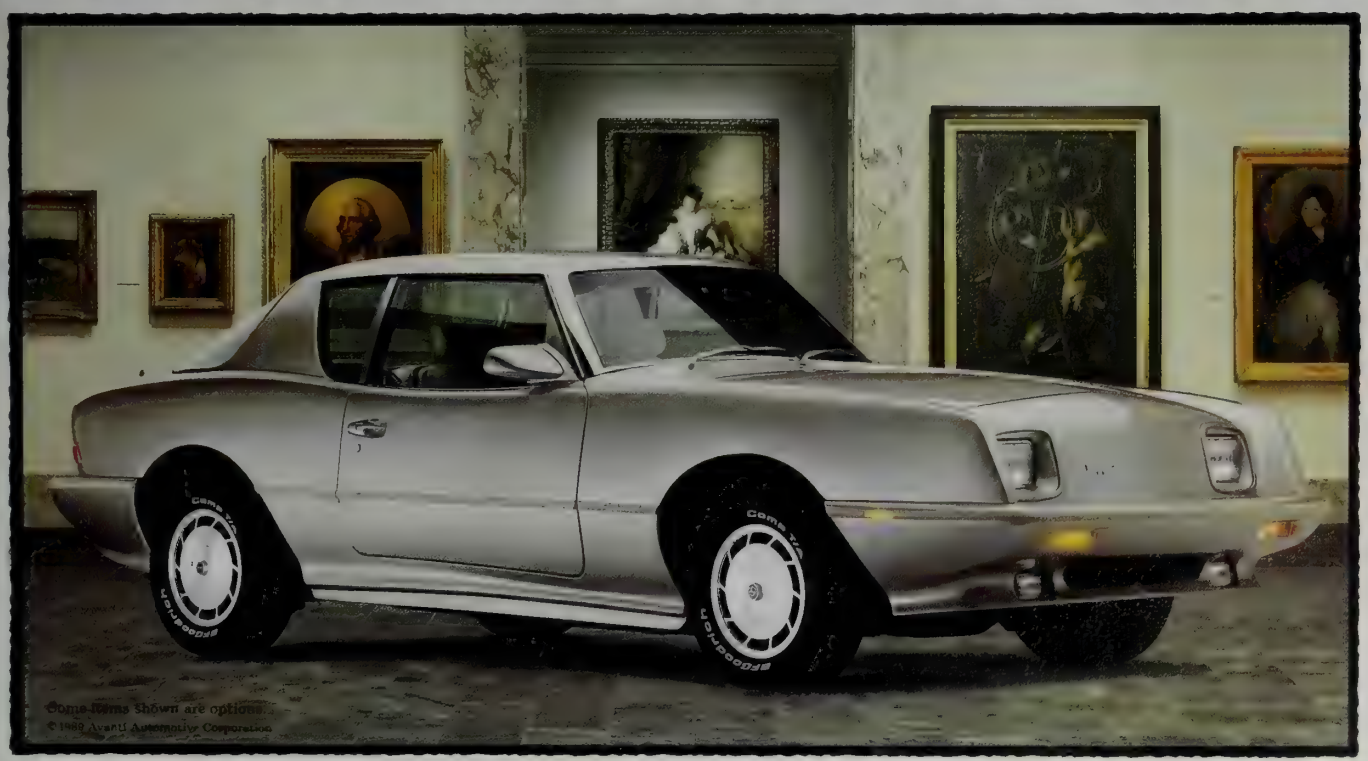
"Florence has a respect for existing things. Los Angeles taught me not to be afraid to experiment."

The architecture most representative of what Israel and Saee are talking about belongs, of course, to Frank Gehry—acknowledged by all as the leader of the creative pack. If the ex-

continued on page 66



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Notes on a Young West
continued from page 62

tent of the influence of this Santa Monica–based architect in his late fifties is hard to pin down quickly, his significance as a role model is very clear. He has been called both a latter-day bohemian-artist-as-architect and a normal nice guy—neither of which is a label often bestowed on his East Coast cohorts. Early in the 1970s, when the East Coast architects were pursuing coherence and meaning in architecture by returning to its history, Gehry was exploring themes of dissonance and disintegration. In his work, angles, planes and shapes were



JIM MCHUGH

skewed and held tenuously together by taut, raggedy skins. Raw wood, corrugated metal, chain link and asphalt shingle were his real-life responses to the acres of pink granite, beige limestone, rose marble, bronze and chrome used by his polished peers. Gehry's work wasn't pretty, but it was arty. "I don't really think in terms of categories when I design," says Gehry, as a disclaimer to any theorizing about his work.

The younger generation of architects who have benefited by his example has included Thom Mayne and Michael Rotondi of Morphosis, Fred Fisher and Eric Moss, among many others. From the precision-rendered futurist work of Morphosis to the jaunty muscularity of the work of Eric Moss to the straightforward stripped-down architecture of Fred



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MARY E. NICHOLS

TOP: "My objective for the Gernstein residence was to create the feeling of a village on a Los Angeles hillside—like a cluster of shapes grown up over time," says Frederick Fisher, chairman of the Environmental Design Department at Los Angeles's Otis Art Institute of Parsons School of Design. ABOVE LEFT: Thom Mayne and Michael Rotondi with their models of a Reno residence and Kate Mantilini restaurant in Los Angeles, right. "To live and design in L.A., you need to be an intellectual and emotional nomad, synthesizing multiple ideas and directions," says Rotondi, who is director of the Southern California Institute of Architecture (SCI-ARC). ABOVE: "The regional myth of the Spanish tradition is embraced and simplified," says San Diego architect Rob Quigley of his Sterrett residence in Fairbanks Ranch. Quigley's "mythic" Spanish elements include a symbolic "guard house," far left; a tower; and an arched entrance to the auto court, right.

continued on page 70

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Notes on a Young West
continued from page 66

Fisher, the differences between each of their explorations and Gehry's work stand out. The architects seem to share a value system that owes much to Gehry. Yet their own work sponges up influences from the environment surrounding them.

"A fin-de-siècle ferment pervades the atmosphere in a place where everything coexists without hierarchy," Rotondi argues. Craig Hodgetts feels that a screenland aura permeates California's cultural and intellectual atmosphere: "Architecture forms the background that establishes the tone of the event—just like a film set." William Adams adds, "The rawness of strip development is inevitably a source of inspiration, or at least something you react to."



JIM MCHUGH



COURTESY FERNAU & HARTMAN ARCHITECTS

There are young architects who have been more influenced by regional architecture with a capital *A* than by anything else. These are the architects who look to the "high," more classically inclined architecture of California for inspiration—from original Spanish Mission and its reinterpretation to the late art moderne of public buildings. It was to this stylish vernacular that Charles Moore and his associates John Ruble and Buzz Yudell first turned for their historically allusive architecture of the 1970s and 1980s. Recently, Peter de Bretteville and Stefanos Polyzoides have been mining the romantic red-tile-and-stucco traditional idiom elaborated upon by classically trained architects who designed campuses and civic buildings in the state in the early twentieth century. Frank Israel, meanwhile, still adheres to formal axial planning and reliance on the rational grid as ordering devices for his stripped-down L.A.-style construction.

The search for essential materials and structure, for vernacular building types and regional patterns, is not limited to Los Angeles, of course. In San Diego, three young architects—all of whom are friends—have been creating a distinct nucleus of creative energy. At the center is Rob Quigley, who established his firm in 1978. He took forms found in traditional architecture and built them whimsically out of materials such as concrete block oozing mortar. Tom Grondona, an architect in his thirties, is always experimenting and is now designing and building a concrete medieval-like fortress overlooking San Diego Bay he plans to live in. And San Diego architect Ted Smith uses simple and clear picturesque-cottage and early modern house forms that "bump softly into each other."

ABOVE LEFT: San Francisco architect Mark Mack is currently designing housing in Japan and a cultural center for Candlestick Park. In his own house are his stained-wood "house rocker" and high cabinet for stereo and television. "I design furniture that is idiosyncratic—something to add to the personality of a room," he says. LEFT: "Instead of importing an architectural style from Tuscany or the Loire Valley, we saw the Berggruen house as part of the indigenous Napa Valley architecture," says San Francisco architect Richard Fernau, who, with partner Laura Hartman, based the design on vernacular prototypes.

In San Francisco and Berkeley, another group of young architects are exploring quieter, more restrained ways of absorbing a regional approach into their work. Mark Mack, a San Francisco–based, Vienna-born and -trained architect considered one of the major innovative talents of this younger generation, says he feels rather conservative. He is interested in paying attention to aspects of the site and construction, making sure the program responds to the place rather than to a preconceived idea. As he puts it, "One doesn't need to reinvent all the time."

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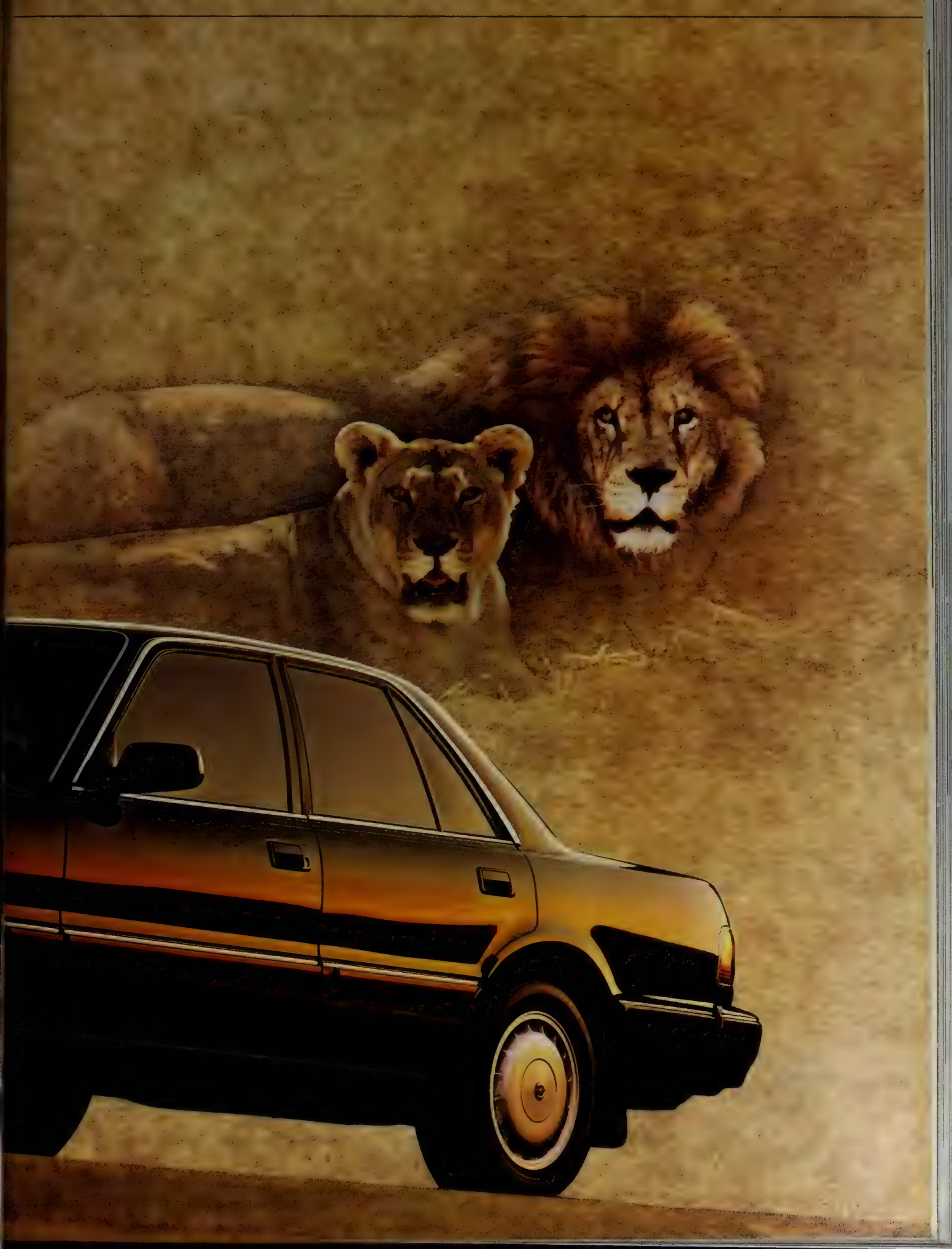


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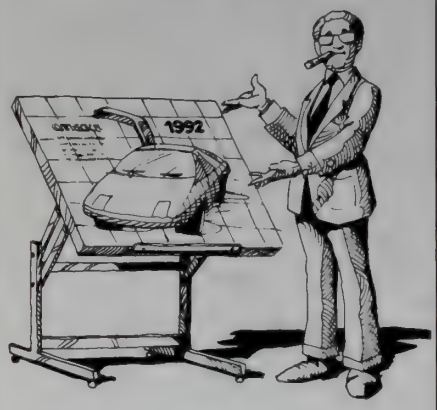


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Notes on a Young West

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Stanley Saitowitz, a South African–born architect, is also trying to make architecture respond to its unique site. Known for a penchant for off-the-shelf building components and industrial materials, he claims nevertheless that too much of the L.A. look is "dislocating." He hesitates to add to the "confusion and fragmentation inevitable in the twentieth century."

Richard Fernau teaches at the University of California, Berkeley, along with Mack and Saitowitz, and maintains a practice with architect Laura Hartman. Fernau and Hartman's work is "flexible"—sometimes reminiscent of Los Angeles's nitty-gritty vernacular and other times referring to the traditional architecture of revered turn-of-the-century architects such as Bernard Maybeck. Explains Laura Hartman, "We respond to what we see." Richard Fernau adds, "We'll do a gabled—as opposed to a flat or single-pitched—roof if it makes sense."

The young architects in the San Francisco firm of Holt Hinshaw Pfau and Jones are also flexible, even though they are known for resorting to a precision-engineering "full metal jacket" approach for their light industrial office buildings. Just now they are swerving to the San Simeon mode: They are designing a large manor house in a "bona fide" English Tudor style on the San Francisco peninsula.

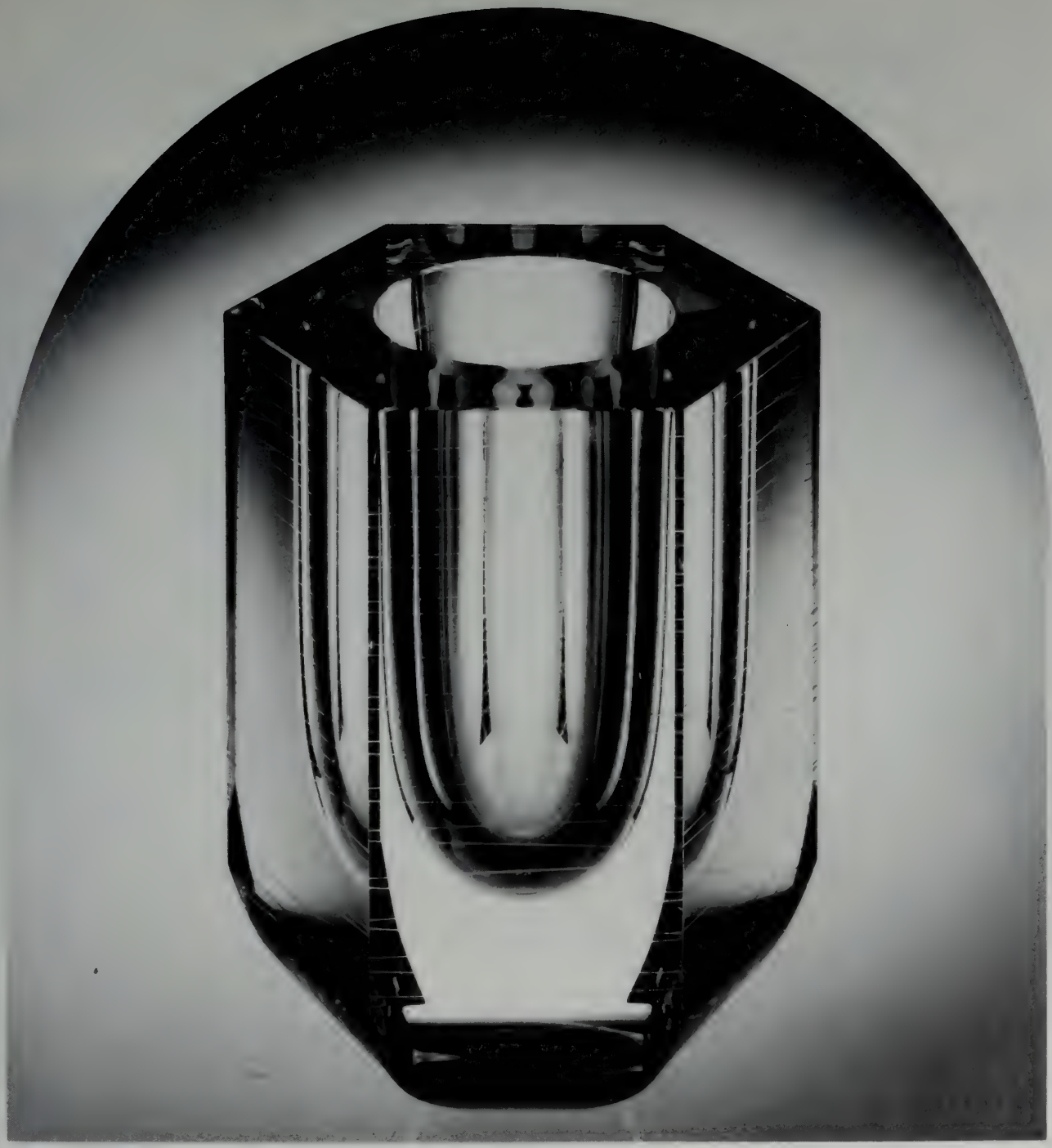
Thus it is hard to argue that a shared "style" exists in the California group. From a cursory glance one can quickly perceive that the similarities reflect a similar mentality. There is an emphasis on responding to the physical landscape—the natural one of rocky cliffs, churning water and lush vegetation, or the man-made one of dreary industrial buildings and flashy commercial strips, as well as the more orderly one of traditional architecture. There is a common interest in construction, exposing materials and joining them in an artistic manner, and making an art object out of unpromising forms.

But a significant irony challenges the success of this sensibility. As these vanguard architects get more recognition, their architecture is being exported to other parts of the United States and even to other countries. Frank Gehry now has work in Paris; Morphosis is designing a small office building and a country club in Japan; Mark Mack is designing housing there. Lars Lerup, an architect who teaches at Berkeley, is one of the three finalists for the recent library competition in West Berlin. Holt Hinshaw Pfau and Jones of San Francisco won the competition to design the Astronauts' Memorial at the Kennedy Space Center in Florida.

Is it possible that a type of architecture conceived to be site-specific and relying on materials and forms of the region can be transplanted successfully elsewhere? Certainly not without some amount of effort. Additionally, designing on a larger scale—concomitant with success—makes the translation more difficult. A sensibility or an attitude isn't the same as an architectural vocabulary or language that may survive such trials.

It is hard to take risks and push one's architecture to the edge of invention and still get commissions that must appeal to a larger public. This challenge is being faced not only by Frank Gehry, who won the prized commission for the Walt Disney Concert Hall in Los Angeles last December, but by the younger architects who want jobs larger than shops or restaurants. Naturally, they know that creativity is freest when one isn't trying to placate or second-guess the audience. However, architecture is still a profession that serves—and ultimately must satisfy—that public.

As they export their architecture to other countries or other American cities, these architects are already finding out the limits of a sensibility nourished on small jobs in the California sunshine. Ideally, they will find a means for a new audience without losing those qualities that catapulted them into the spotlight in the first place. □



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CALIFORNIA: M. F. K. FISHER

Native Truths

I DON'T KNOW WHY I've always felt embarrassed when I have to admit that I'm not a Native Californian. People tell me that I'm silly . . . and really I cannot say why I am the way I am about this apparently delicate question of where I was born.

The truth is that I was born in Albion, Michigan, on July 3, 1908. I still know some people there and from there, and all of them are good 'uns. This minute, for instance, there is a man who is the curator of an outfit called the Albion Historical Society who writes occasionally to me as if we knew each other, and I not only like but admire and respect him. In fact, everything I know about Albion is good . . . except perhaps that I wish I'd not been born there!

Any place over the California border would have done for me, from Oregon down through Nevada, Arizona and on south toward Mexico, locally known as Baja. I'd have preferred to be born in Mexico (Baja), of course, because I've always hated being pink instead of brown. That, my own mother assured me regretfully when I was about seven, was and is my fate. I am pink indeed and forever, and what is worse, I am not a Native Californian.

In Albion I was born in the upstairs bedroom of a house that was shared with my Uncle Walter and his bride, with my father Rex and his bride Edith on the second floor.

This whole adventure of being born is apocryphal of course, and I am told that an old lady came across the street in the heat wave that preceded and followed my birth, and said firmly to my mother, "This child won't live through the week."

"Why not?" my mother asked, probably with languor although my birth had been an easy one, and the old woman replied that anyone could tell that I was not long for this world because my new little fingers lay loosely spread open on my stomach, and "healthy babies' fists are clenched." Then she questioned Mother about why I was named Mary Frances. "It seems strange to me," she sniffed, "that your mother is such a Christian woman, too. I thought you would surely name her something from the Bible." Mother probably closed her eyes in boredom at this obvious non sequitur.

More apocrypha: Father got his fellow volunteers from the Albion Fire Department to spray the hot walls of the bedroom, which meant that he would treat them to an ice cream and beer party later. When I was five days old I was taken for a ride with Rex in the town's first automobile, although now it is not clear whether it was a Willys-Knight or a Stutz. Mother consigned us both to Hell or Heaven and shuddered gently when Father confessed later that we went forty-two miles per hour.

So . . . we did come to this state by the time I was somewhat less than three, and naturally I do not blame my poor parents preferring to have me in Albion, Michigan, before they headed like helpless lemmings toward the Pacific Ocean and whatever freedom they found there for a while, anyway. They did manage to stay in Michigan until my sister Anne was born two years after I was, and then to everyone's astonishment including theirs, they simply pulled up stakes.

My father Rex Kennedy, a fourth-generation newspaperman, refused categorically to continue to be one. He sold his half interest in the *Al-*

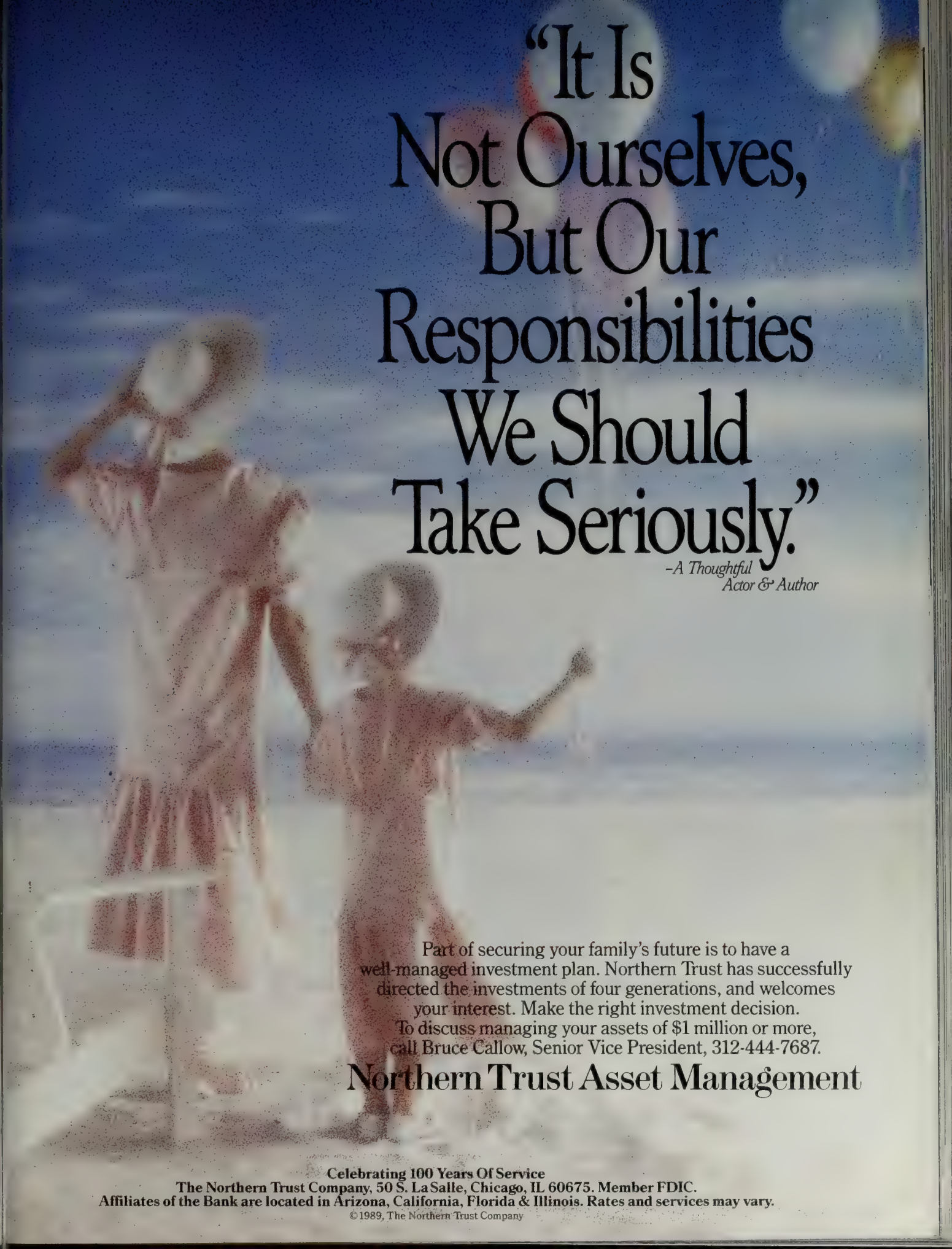
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"I still feel embarrassed that I was not born a Native Californian because I truly think I am one."

M. F. K. Fisher, who today lives in California's Sonoma County, is the author of more than 20 books, including *The Gastronomical Me, How to Cook a Wolf* and last year's *Dubious Honors.* This May, North Point Press will reprint *Serve It Forth.*



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Native Truths
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bion Recorder to his older brother Walter. He took the boodle and literally ran westward, with two little babies and a shy, proud, asocial, snobbish woman, his wife and my mother Edith Oliver Holbrook. Rex decided he would be a geologist probably, possibly, maybe . . . Mother, who was literally a Prairie Princess, a Daisy Miller indeed, whose shy manners were always taken as aloof pride, and who was one of the most conservative people I myself ever knew, followed her husband Rex without anything but obvious pleasure. And the four of us were undoubtedly among the first beatniks of the far west, unwittingly, of course.

Because of Mother's background we headed toward money and security, an island in Puget Sound owned totally then by a rich uncle, one of her father's vaguely bankerish brothers. But because of Rex himself, we rented a deserted cabin across the bay from the rich relatives' island. Rex had a rowboat, and probably when Edith needed a bath or some other touch of real elegance, he would row her over to the island. Mostly though, we lived in stately but dingy bliss in the little cabin. Every day Father rowed out into the Sound, and when there was a log of exotic wood like teak or mahogany that had cut loose or been cut from a raft of wood towed by Japanese freighters, he would tie it to the back of his rowboat and bring it back to shore. There he would either chop it into crude furniture for the cabin or sell it to a dealer in fine furniture. In other words my father was a scavenger. And we lived on the money he made from his piracy plus an occasional dip into the money from the sale of his half of the *Recorder*, until finally he and Edith decided that they had better try ranching instead of beachcombing.

We headed toward California then, and I was three years old in Ventura, where we lived for some five months about a hundred feet from the foggy beach. I often heard later from Edith that Anne and I barked like seals for at least the first few months we were there until finally a Mexican neighbor, probably in desperation, gave Mother her recipe for cough syrup (and here it is). Take equal parts of honey, glycerine and fresh lemon juice, and beat them well together. Keep in a little bottle, and take a small slow swig as needed for coughs.

Ventura loomed in our after-dinner conversations as we all grew up . . . (and by "all" I mean that "we" were soon joined by a new sister and brother and of course by countless friends and relatives) and more often than not we sat around after dinner at the table, taking what we referred to as our White Wine Trips. These Trips may have been hard on the wine cellar but they were always good for us. Edith sometimes withdrew to the nearest couch, convinced that nobody could discuss a thing without arguing, and she was deathly afraid of arguments as such. Discussions were very different, we all assured her, and we went on talking amiably for many years on the Trips.

"The four of us were among the first beatniks of the far west."

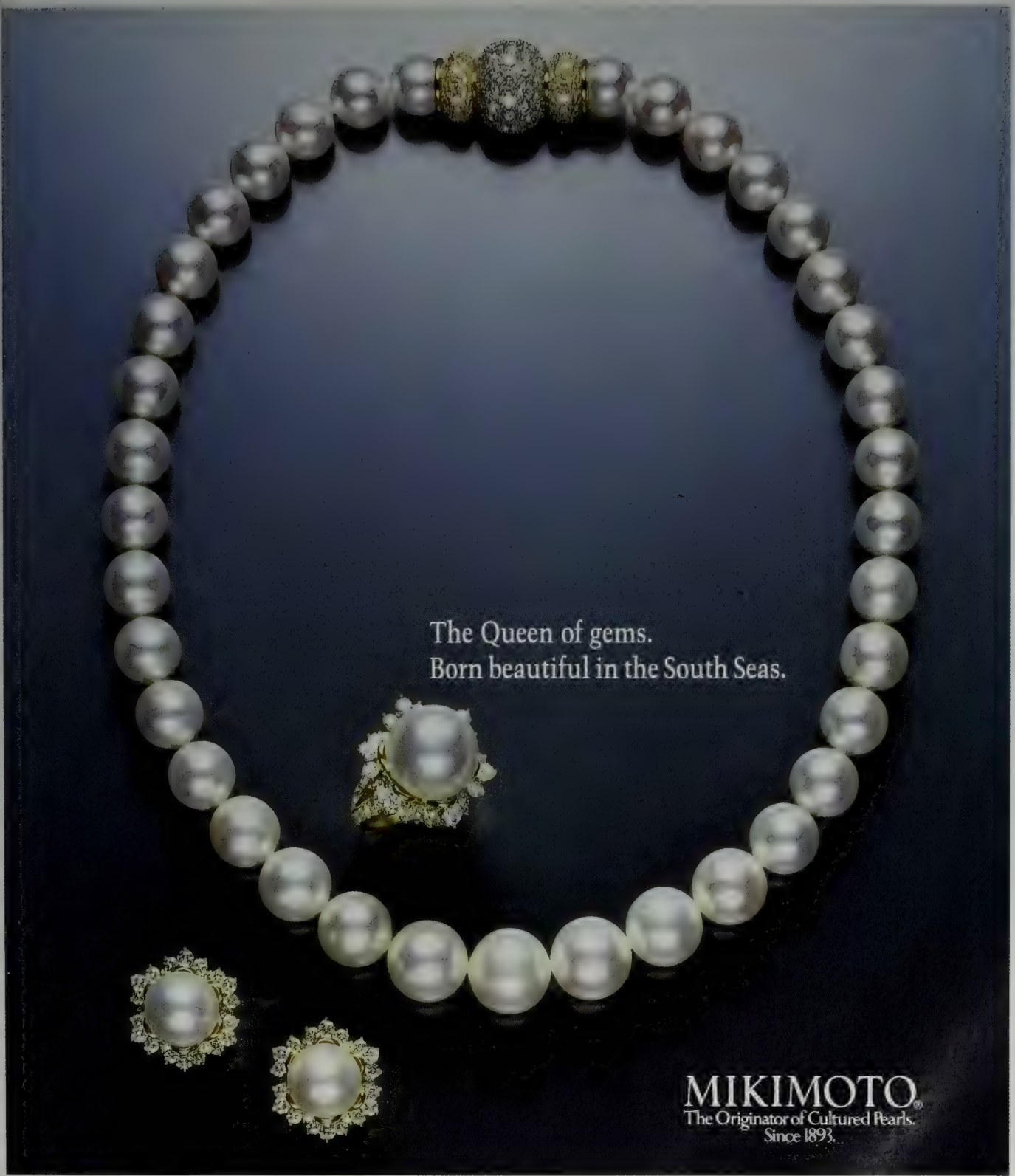
And more often than not, at least when topics became thin or dull, we'd wonder what our lives would have been like if Rex had not turned in his option on the faltering, half dead little orange grove he determined to buy. The story is that a few hours before the option would be up, he decided to buy a shovel and dig around the roots of one of his future gold mines, because as a former farm boy he began to wonder why his orange trees had never grown more than an inch in some three years or so . . . and a few feet below the surface he hit hardpan! He ran for what was left of his option just in time, and he and Edith and their two formerly coughing brats (*and* magic Mexican cough syrup) headed for San Diego. They were dead broke by then.

Rex bowed to Fate and took a job as city editor of a big daily paper. It must have been miserable for both my parents. I don't remember anything about it, although I am sure I do have one clear memory of my life on Puget Sound, when I was down at the bottom of the beached rowboat pretending to save all our lives by dipping some of the bilge water out with a little tin cup. My six-month-old sister Anne lay on her blanket. My mother always insisted that I could not possibly recall this too-early memory, but she was mistaken there. It is still a clear, full memory to me.

Now all I have of Ventura is the Mexican recipe and a feeling of great solace that Rex did not become a multimillionaire from the oil that was discovered just under the hardpan a few weeks after we fled the place. And of San Diego I remember nothing at all! Later I was told that Rex loathed having a boss and that he and Edith were pretty miserable down there, but the real reason they left was the fleas.

In 1911 San Diego was believed to be the West Coast Port of the Future, and it was already a thriving, filthy place, a home for every wandering flea from the Far East. And Rex Kennedy, until he was about thirty-two, was chemically attractive to fleas as he was always to men, women and children, so that after the paper was put to bed, midafternoon, he'd stagger home, increasingly wan and thin and listless and probably proportionately cranky. Edith would brush him down on the sidewalk, and he would then run to the bathroom and jump into the empty tub, while she took all his clothes and shook them out in the backyard. And the tub would be hopping with the bugs that fell from him, and gradually he'd go flealess

continued on page 86



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Native Truths
continued from page 82

but sick as a dog to bed. It must have been a hell of a life in every way: They were both fastidious people . . . Finally a doctor said that Rex must get out of town that minute or die. (I can vouch for this whole sad story because until I was thirty-two years old I, too, carried the same chemistry and could not walk through the lobby of the St. Francis Hotel in San Francisco or even the Paris Ritz without collecting at least fourteen fleas. And the last time I lived in Mexico I too staggered home to California, with what my horrified doctor called the worst case of flea bites he'd ever seen. There were 147 of them, and he said that if I had 150 I'd be dead.)

And the next thing I remember is being in Whittier watching my mother put my baby sister Anne into the top drawer of a hotel bureau. We stayed at the Pickering Hotel until my father bought the biggest available house in town from Mr. Myers, the department store owner. Of course the house was not ostentatious because it was built by and for the Quakers who made up the town. There were less than five thousand original Quaker settlers in Whittier then, and we swelled the ranks of the so-called gentiles by four, which made us almost one hundred in number. Naturally, Grandmother Holbrook financed the purchase of the big house, while Rex and Edith Kennedy filled it with more siblings for Anne and me and a steady stream of relatives. (In those days, people stayed for months instead of one night or two, and there were always a few semipermanent "visitors," all of them fascinating and half of them as batty as june bugs.)

Rex (and Grandmother Holbrook, of course) bought into the *Whittier News*, a small daily of ill repute, which no decent Quaker would operate. It was tacitly understood that Father would either leave or be pushed out in one year. We were definitely gentiles to the Quaker settlers, as well as genteel, and we were always a puzzlement because of Rex's superb training as a newspaperman, and also because we were decent people despite our lack of even a faint hint of the "friendly persuasion." We stayed on for some forty-two years and both my mother and my father were genuinely mourned by every sect including the one that most disapproved of us at the beginning.

Although I am quite sure I remember my little sister in the bureau drawer at the Pickering Hotel, my first really keen memory of being there in Whittier, and forever and happily too, was the day we moved into 115 North Painter Avenue. The little patch of grass in the front yard was dry and brown, as it was perforce in front of every house on our long block, and I stood looking through a scraggly privet hedge and another little girl almost as old as I stared pleasantly back at me as she masturbated. I looked curiously at her for a while and then I went along unmoved to watch men struggle to bring Mother's piano and all the other things into the mysterious new building that was at once our home. That night Mother told me seriously that she hoped I would never do what little Ruth was doing to herself because it would make me nervous, and I wondered what on earth she was talking about and why she thought I would try to copy anybody.

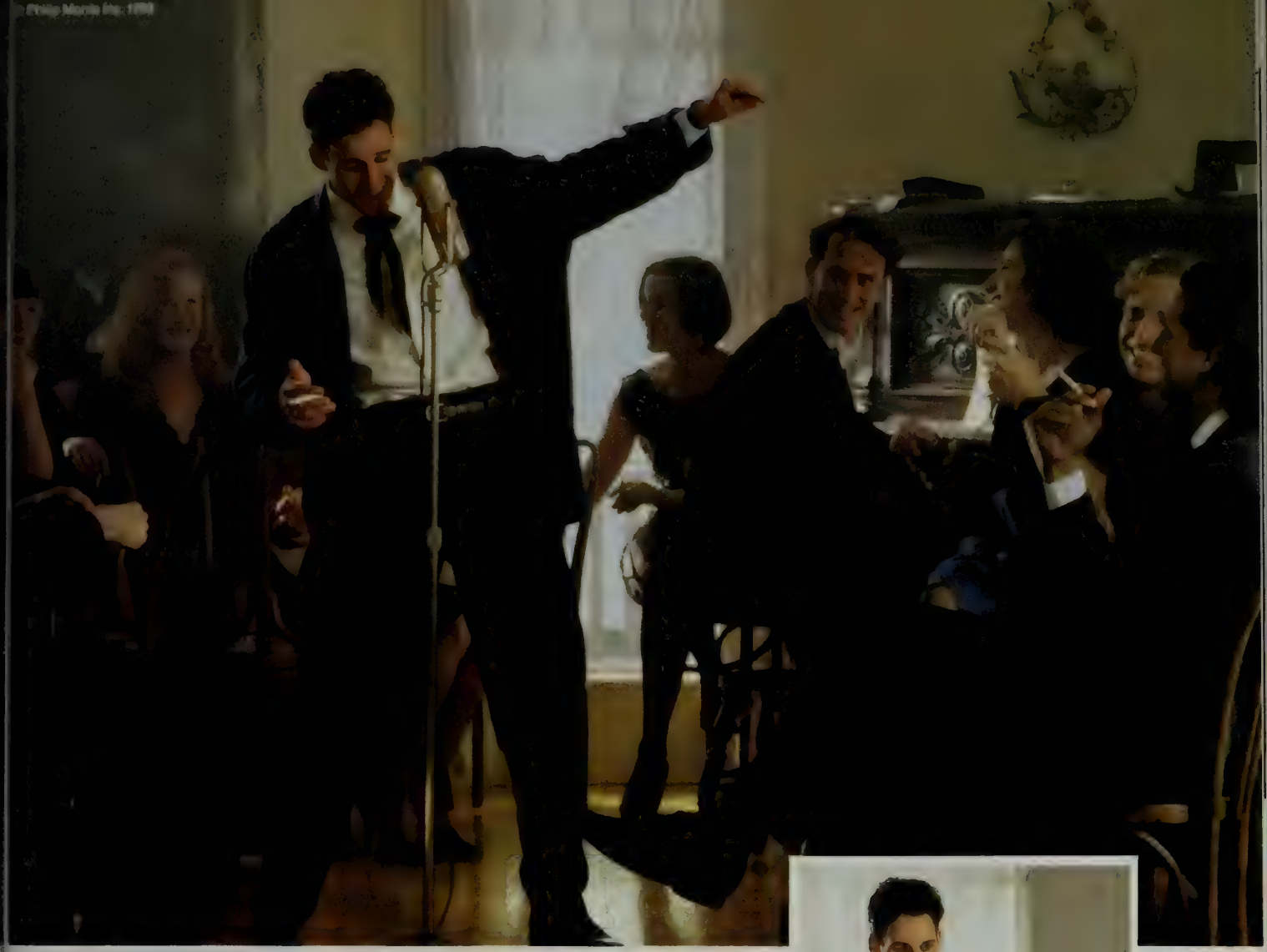
"I was three years old in Ventura, where we lived about a hundred feet from the foggy beach."

The Painter Avenue house was a fine place, indeed, and for many years. I was a completely happy person there I think. Life rolled on and I learned constantly and eagerly. Everything was exciting to me. I never wondered whether people liked me, but I know as I look back that I had many good friends.

And in 1920 when we moved from Painter Avenue down onto a small orange ranch on what was called Painter Extension when Mother was through producing her last batch of children, and my brother David was not yet a year old, I was still a very happy child. I stayed this way, excited and enraptured by everything, and especially by the new life in "the country," for at least three or four more years. But then everything crashed and I became completely adolescent and so disagreeable that Edith Kennedy, who had always been dependent upon me for my cheery usefulness to her with the siblings in the family, wanted me out of the house and insisted that I go away to school when I was sixteen.

We always returned to the Ranch, though, as long as Father and Mother were alive, no matter how widely the whole family roamed. By now that "country" no longer exists any more than the happy child does.

I still feel embarrassed that I was not born a Native Californian because I truly think I am one. I really started to be me somewhere there between the old Pickering Hotel and 115 North Painter. My sister did sleep first in a bureau drawer until we could move, and I did indeed watch Ruthie solemnly as she played with herself also solemnly, and I do feel "native." So pooh! to all my friends who look at me pityingly when I confess that I was not born in Santa Monica or La Jolla or Montecito, but that I sprang full-blown at the age of three into a real native life here. My first sights of this new world are perhaps more vivid than they might be to a newborn child, but I feel that I was that, and of course I don't remember my own impressions of this world when I emerged in Albion, Michigan . . . so perhaps I should be thankful that I was three instead of newborn as I stood there on the dry grass of our little patch of lawn in 1911.□





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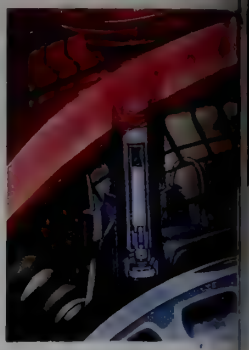
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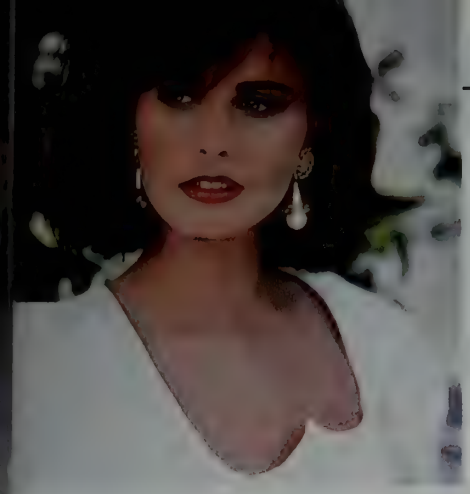
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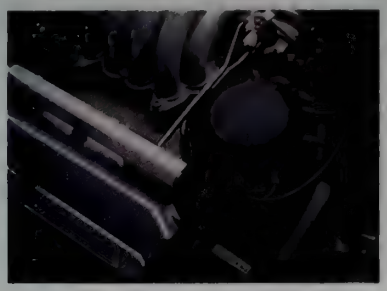
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The Arts and Crafts Architect's Studio in Carmel

By Betty Patchin Greene



PHOTOGRAPHY RUSSELL MACMASTERS

LEFT: Retreating to Carmel in 1916, architect Charles Sumner Greene, of the renowned Arts and Crafts firm Greene and Greene, built a small brick studio now owned by his son Gordon and daughter-in-law, Betty Greene. "No remodeling was undertaken, only clean-up and restoration," explains Mrs. Greene.

THE SELF-DESIGNED home of an architect is a highly personal affair, reflecting both work in progress and the promise of fresh creativity. Thus the family house that thirty-three-year-old Charles Sumner Greene built on Pasadena's Arroyo Terrace in 1901 summed up both the end of a conventional early period and the beginning of a protean career during the heyday of the Arts and Crafts Movement. Decades later, in his own last studio, Greene made a fresh architectural statement—one that was never quite finished.

In 1893 Charles and his younger brother, Henry Mather Greene—New England descended, Ohio born, Boston educated—had caught the westering fever, removing themselves to southern California. There they formed the Greene and Greene partnership, experimented for a time with variations on established themes and transmuted their feeling for innovative livability into the style that became known as California Bungalow.

It was a label Charles never fancied, considering himself primarily a designer who combined craftsmanship with aesthetic value for individuals of varying needs and incomes.



1.



2.



3.



4.

1. A teak table Greene made as a wedding gift for Gordon and Betty. 2. Greene's mold for imprinting wet plaster is displayed on a wall bracket. 3. A studio door with unfinished carving. "Charles had simply become too old to go on," says Mrs. Greene. 4. Scrap materials border the entrance hall floor. "In retirement and reduced circumstances, Charles learned to recycle in a very effective way," she adds.

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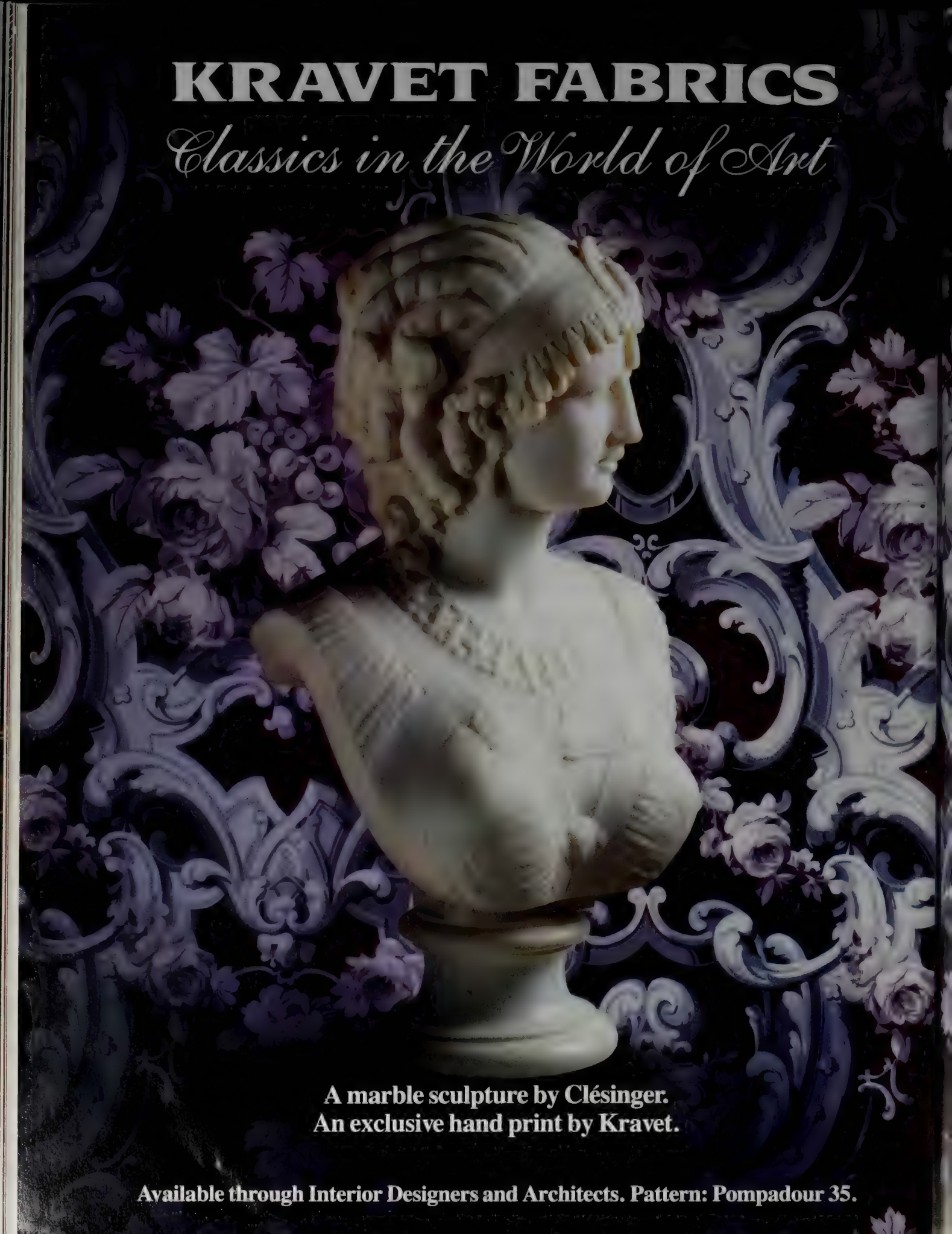
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The Arts and Crafts Architect's Studio in Carmel
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COURTESY ANN GREENE ROBERTS

LEFT: Charles Greene with his wife, Alice, and their pet duck and dog at the courtyard gate, circa 1935. BELOW: The skylit studio now serves as the Greenes' living room. "This room shows a Mediterranean feeling unlike either Greene and Greene's Arts and Crafts bungalows or Japanese-inspired works," says Betty Greene. The portrait above the fireplace is of Virginia statesman George Mason, an ancestor of Betty Greene; the two prints left of it by John Nash were inherited from Charles Greene. BOTTOM: For the studio entrance, Greene carved a teak door with the design of two climbing tomato vines.



Such an attitude ruled out both mass housing and economic snobbery.

The freedom of an extended budget was always welcome, however, and as time went on they began attracting wealthier clients who rejected European grandiosity in favor of an earth-related elegance inspired in part by Charles's increasing interest in Japanese design.

Respect for the integrity of materials and the relation of building to site, as well as rooflines, stonework and gardens, all reflected this influence, leavened with an injection of decorative art—Tiffany glass and Charles's carving, for example. Finally, the Greene and Greene furniture that many clients ordered as a logical extension of their new houses gave the firm added prestige.

Then came the First World War. Craftsmanship dwindled as low-quality bungalows proliferated along Los Angeles's streets. Wealthier clients began turning to French, English and Mediterranean "period" architecture. Charles was never one to compromise—in 1916 he bundled wife, five children and a fox terrier into the family Hudson and headed for Carmel, then a genuine artists' colony on the coast south of San Francisco.

There he proposed commencing a new career, divided between design and writing. The latter never worked out, for the spiritual descendant of New England transcendentalists was becoming increasingly obscure as he delved into esoteric philosophy and Zen. This mystical tendency had formerly been balanced by Henry's practicality; now it slowed both the discussion and execution of commissions to a vanishing point.

Nevertheless, one last major work emerged: the D. L. James house, built for a Kansas City businessman on a rocky headland south of Carmel. Had he never done anything else, his reputation as an architect could rest on this shell of golden stone rising from bedrock, at once strong and graceful against wind and sea.

Working on terrain much like parts of the Italian coast, Charles was entering a new phase. He would never build a copycat Mediterranean house, but the classic marriage of solidity and light is there, combined with an imaginative use of stone, marble and interior carving. He and his wife had spent part of their honeymoon in Italy, and he made a return trip in 1909—this was the late-born artistic offspring. And it was



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Furniture for the Bath.

Fixtures as furniture? An idea more fetching than far-fetched. Especially when Kohler sets out to furnish the master bath. Quite the invitation to indulge, wouldn't you agree?

The Arts and Crafts Architect's Studio in Carmel
continued from page 97

masonry, not wood, very unlike most typical Greene and Greene work.

The trend continued in the studio he built in 1923 on the upper part of a piece of property where he had already constructed a simple (never quite finished) redwood cottage to shelter his unruly brood. When I came into the family as the wife of his younger son, Gordon, in 1932, he remarked that he hadn't bothered to design anything but the chimney.

In contrast, the studio was thoroughly planned with great creative ingenuity. Charles, short on cash but long on excellence, exhibited an unexpected streak of Yankee make-do.

The James house had been rough stone. For the studio he employed used brick from a demolished hotel laid in flemish bond displaying irregularities. Charles occasionally came close to affectation with such devices, but this was an unpretentious success.

Centenarian redwood pickets discarded on a ranch combined with brick arches inspired by nearby Mission churches for garden walls and gates. Scrap lumber went into trim, door pulls, small pieces of furniture and little molds used to impress designs on wet plaster. A longtime San Francisco supplier gave hardwood flooring; beams came from a nearby redwood canyon. These, doors and trim he carved himself over a considerable period of time.



Inspired by the design of the cloister at the Mission San Antonio de Padua, Charles Greene created arcaded walls for the studio courtyard. "The herringbone gate was built by my husband, Gordon, as a boy, under his father's supervision," says Betty Greene.

In this refuge Charles could work, meditate and hold philosophical discussions, surrounded by most of the family's best furniture, books, rugs and objets d'art. His youngest daughter, Ann, a talented musician, had her piano there, but otherwise the room was a place for special occasions.

These were arranged by Alice, Charles's warm, enchanting English wife, who saw to it that her husband lent his lair from time to time for recitals, lectures, poetry readings and parties featuring coffee and little cakes. Bemused bohemians accustomed to much stronger fare found themselves marching happily to a different drum, and the host, although never gregarious, was gratified. His great houses down south were neglected and sometimes demolished, the furniture moving into attics and junk shops. Here he was still appreciated, albeit as something of a museum piece.

With increasing years their lives drew inward. Friends died, children scattered. The studio was locked; the garden reverted to nature, Charles to childhood, Alice to vagueness. After the Second World War my husband's San Francisco employers sent us abroad for fifteen years, and on home leaves we found them, casually cared for by a person of their choice. Yet it was somehow no sadder than a clock running down, and when they finally slipped away, he in 1957, she in 1963, the going was gentle.

By the latter date my husband had taken an early retirement and begun a new, Carmel-based career as a building designer of simple houses, later receiving an architect's license. Thus, when the family place came on the market as part of his mother's estate, we were able to bid against a group of real estate developers who planned to raze the studio prior to

continued on page 108

They say the English invented rain. Maybe that's why the Jaguar XJ6 has one of the world's best anti-lock braking systems.

Rain. It's as much a fact of life in England as driving on twisting roads through ancient villages. Thus, it's not surprising that long ago, Jaguar pioneered the use of water-dissipating four-wheel disc brakes. It might also explain why the Jaguar XJ6 is equipped with one of the world's best anti-lock (ABS) braking systems.

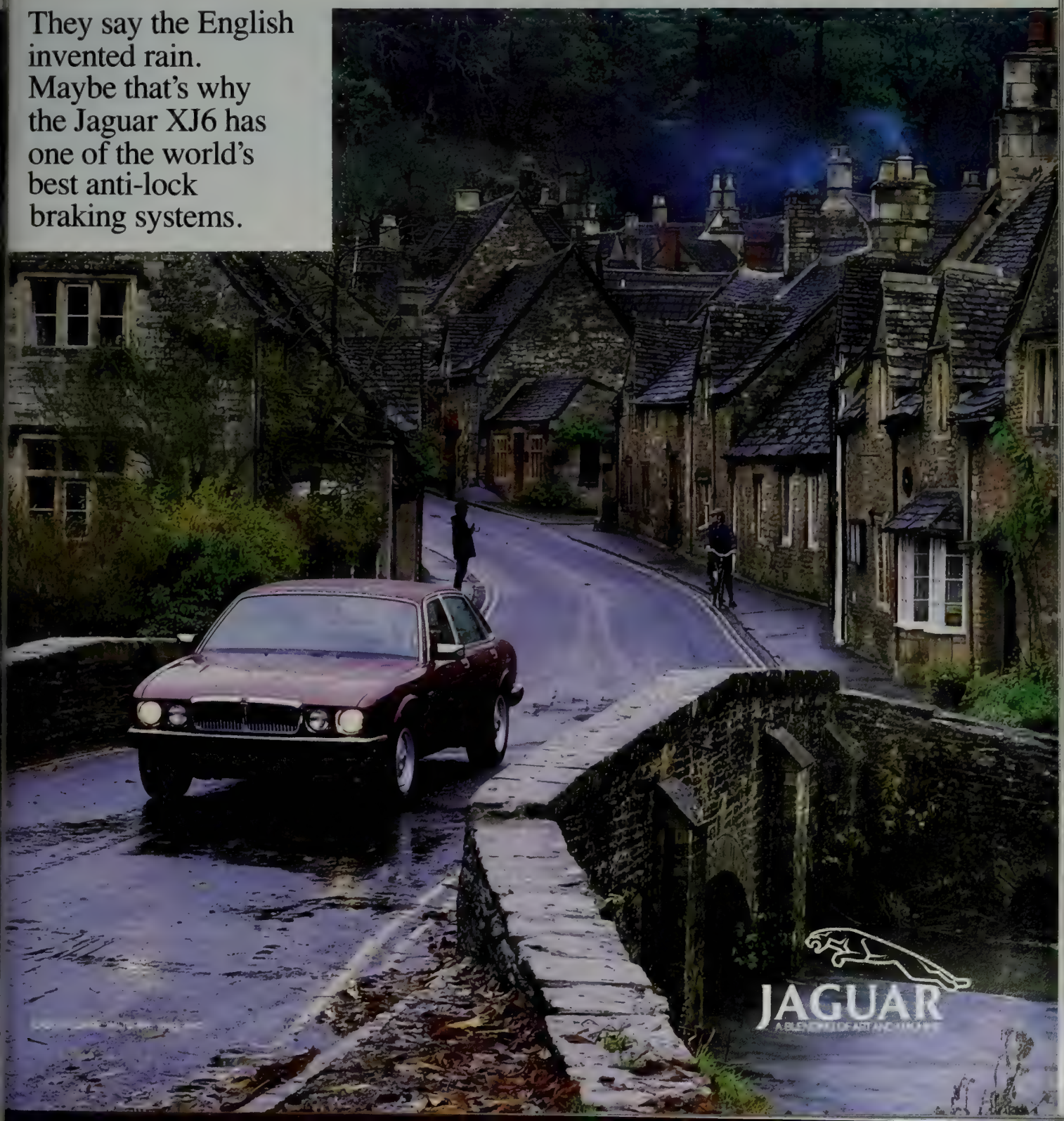
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Maybe the English didn't really invent rain or challenging driving conditions. But it is comforting to know that a car with all the elegance and handcrafted luxury of the Jaguar XJ6 is also designed to be far more than a fair-weather friend.

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Charles Greene
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subdivision. After a cliff-hanging day in court we got it and went to work.

Since the old redwood cottage was in a state of total decrepitude, it had to come down. Then we added a simple four-bedroom addition to the back of the studio, leaving the façade intact. Charles had had vague plans, never put on paper, for doing this. The interior connection was made via an arch following the established pattern, complete with plaster decoration—we found the wooden stamps under a pile of rubbish in the garden.

Otherwise there was no remodeling, only badly needed cleanup, repair and completion. Floors were refinished, windows were reglazed, stained walls given a light wash. Underfunded, Charles had never tiled the roof, installed gutters or properly finished the side terrace.

My husband went to the manufacturer who had supplied tile for the James house, found the original roofer to lay it and then discovered some handsome old-fashioned copper guttering in the loft of the original plumber. And finally, the mason who came to do our outside work looked at the garden walls and said, "I worked here as an apprentice for my father when I was a boy."

"So did I," said Gordon, gazing at the gate he had made under the paternal eye.

They had come full circle, something that has happened more than once. During the past few years the renaissance of interest in the Arts and Crafts period has brought us visitors from all over the world—among them the late Mr. and Mrs. James Richardson, longtime owners of the Arroyo Terrace house. Like others, they were startled by our apparently anachronistic bit of Greene and Greene, so surprisingly reminiscent of the Mediterranean world.

Without seeming critical of the beautiful redwood houses, it is difficult to explain that this studio is not Greene and Greene at all but rather Charles's last look at an artistic future he never quite reached. □

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ARCHITECTURE AND MUSIC IN LOS ANGELES

TEXT BY MICHAEL WEBB



Since the founding of the Da Camera Society in 1973, chamber music in Los Angeles has been played as was originally intended—in appropriate, intimate surroundings. RIGHT: *The New World String Quartet performs under the Tiffany glass dome in the Pompeian Room of the Doheny Mansion. Built in an extravagant mix of architectural styles at the turn of the century, the mansion is now part of the downtown campus of Mount St. Mary's College.*

MaryAnn Bonino (below), innovative founder of the society as well as professor-at-large at the college, says her purpose was "to return chamber music to the environment where it belongs by offering a sense of time and place that matches, at least in spirit, the original performance."



PHOTOGRAPHY: JIM McHUGH

Every year Los Angeles hosts a unique concert series, Chamber Music in Historic Sites, that combines adventurous music making with a voyage of discovery through the city's rich architectural heritage. Some of the world's leading quartets, choral groups and soloists have performed to select groups of aficionados in settings as varied as the Grand Salon of the *Queen Mary*, now moored in Long Beach Harbor, and the Griffith Observatory, high in the Hollywood Hills. Particularly rewarding are the glimpses of privately owned houses, selected for their affinity with the musical program.

Some of the choices seem unusual. A wind quartet played in what the program described as "the world's largest birdcage" on Catalina Island, and to celebrate Halloween, patrons were invited to wear Baroque costumes and boogie to Bach at the former Masonic Temple on Hollywood Boulevard. The matchmaker for these odd couples is MaryAnn Bonino, the erudite and ebullient professor-at-large at Mount St. Mary's College, who says, "Chamber music is too often regarded as somber, even alienating. I like to have fun and to win converts by letting people reach out and touch."

Intimacy, not eccentricity, is the key to the success of the

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LEFT: *Owned since 1951 by Alice Mothershead, Noble House was commissioned in 1927 by Pasadena resident George Noble and designed by Wallace Neff. The 1988–89 season of the Da Camera Society's program, Chamber Music in Historic Sites, marked the first time a concert was given at the Mediterranean-style villa. Musicians perform in the entrance hall, which features a checkerboard marble floor.*

BELOW: *The Trio Sonnerie presents a concert of French music at a private residence in west Los Angeles. The châteaulike setting, created in the 1920s for a film actor, has been occupied by a succession of Hollywood figures.*

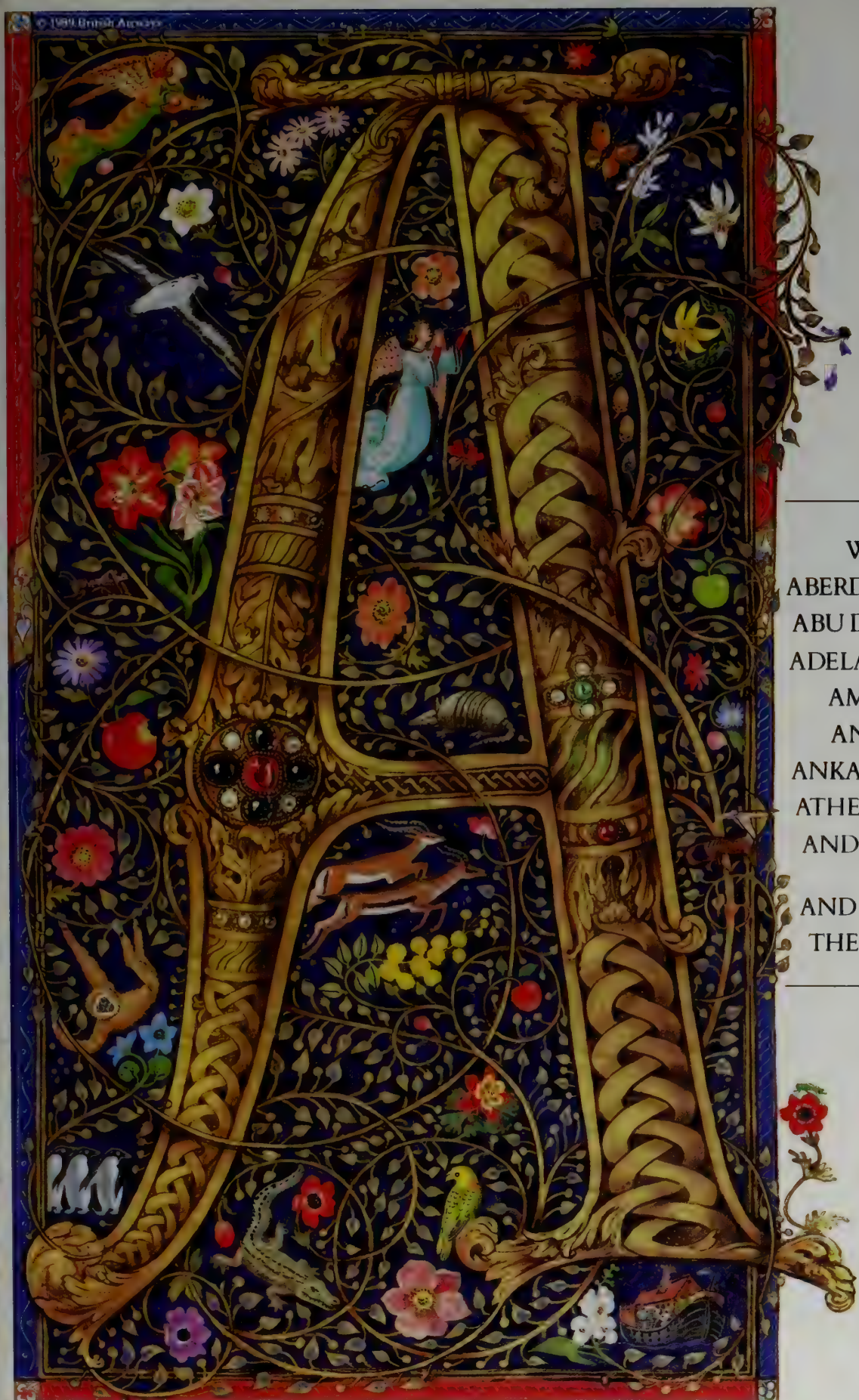
series, which began as a six-concert contribution to the Los Angeles Bicentennial of 1980–81 and is now wrapping up its ninth sold-out season of sixty events, presented all over southern California. It has flourished by going back to basics. When Mozart was a struggling contemporary, his quartets and serenades were played by amateurs for their own enjoyment in domestic or court salons. Today we can hear the world's finest musicians play these same works in great concert halls, or we can listen to them on the radio. Superb quality is accessible to all, but the immediacy and spontaneity of the original performances have receded.

In 1973 MaryAnn Bonino established the Da Camera Society, using the Italian expression to emphasize the historic roots of chamber music. The society began presenting recitals in the turn-of-the-century Doheny Mansion at the edge of downtown Los Angeles. As its activities have grown to embrace a score of private houses and a diversity of public spaces, the Doheny Mansion has remained home base.

On Friday nights from October through April a hundred or so devotees attend the Doheny Soirées, one of the city's most civilized entertainments. The eclectic splendors of the mansion's Pompeian Room include an octagonal dome of golden Tiffany glass, marble columns and Adam-



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continued from page 118

esque moldings. Chairs and sofas are drawn up to surround the musicians, and the barrier between performer and listener is dissolved. It is a thrilling and novel experience to feel so much a part of the process of making music.

The excitement is tangible and two-way. Says Bonino, "Musicians play better in a small room. They can hear each other and pick up more easily on the audience reactions. The Melos Quartet of Stuttgart performed here at the end of a nationwide tour and said it was the first time they had had the sense of playing for people."

The setting is considered as carefully as the program. "I was born in Los Angeles," says Bonino, "but it wasn't until I visited Europe and attended concerts in castles and cathedrals that my eyes were opened to the possibilities of combining architecture and music. I have a passion for history and putting things in context, but sometimes it takes years to find the best use for an unusual space."

One of the most inventive pairings was achieved in the lobby of the Fine Arts Building, recently restored by architect Brenda Levin. It is one of the treasures of downtown Los Angeles, a two-story arcaded atrium with gargoyles and fountains, fanciful murals, and tiles by Ernest Batchelder. But it took four years to come up with the ideal musical match: medieval troubador songs for voice and hurdy-gurdy, which reverberated through the lofty space as they did centuries ago in castle halls.

An even more successful pairing of old music and twentieth-century architecture was achieved in the rotunda of the city hall. The monumental tower, long the city's tallest building, is a familiar landmark. But even Angelenos rarely explore the sumptuous interior, with its marble columns and tiled dome designed by Austin Whittlesey in the spirit of a Byzantine cathedral. From opposing balconies beneath the dome, the Tallis Scholars of Oxford sang choruses of Palestrina to achieve a complex interweaving of sound that hovered and danced as though this were the great basilica of St. Mark in Venice.

"I like to be a little silly to get peo-

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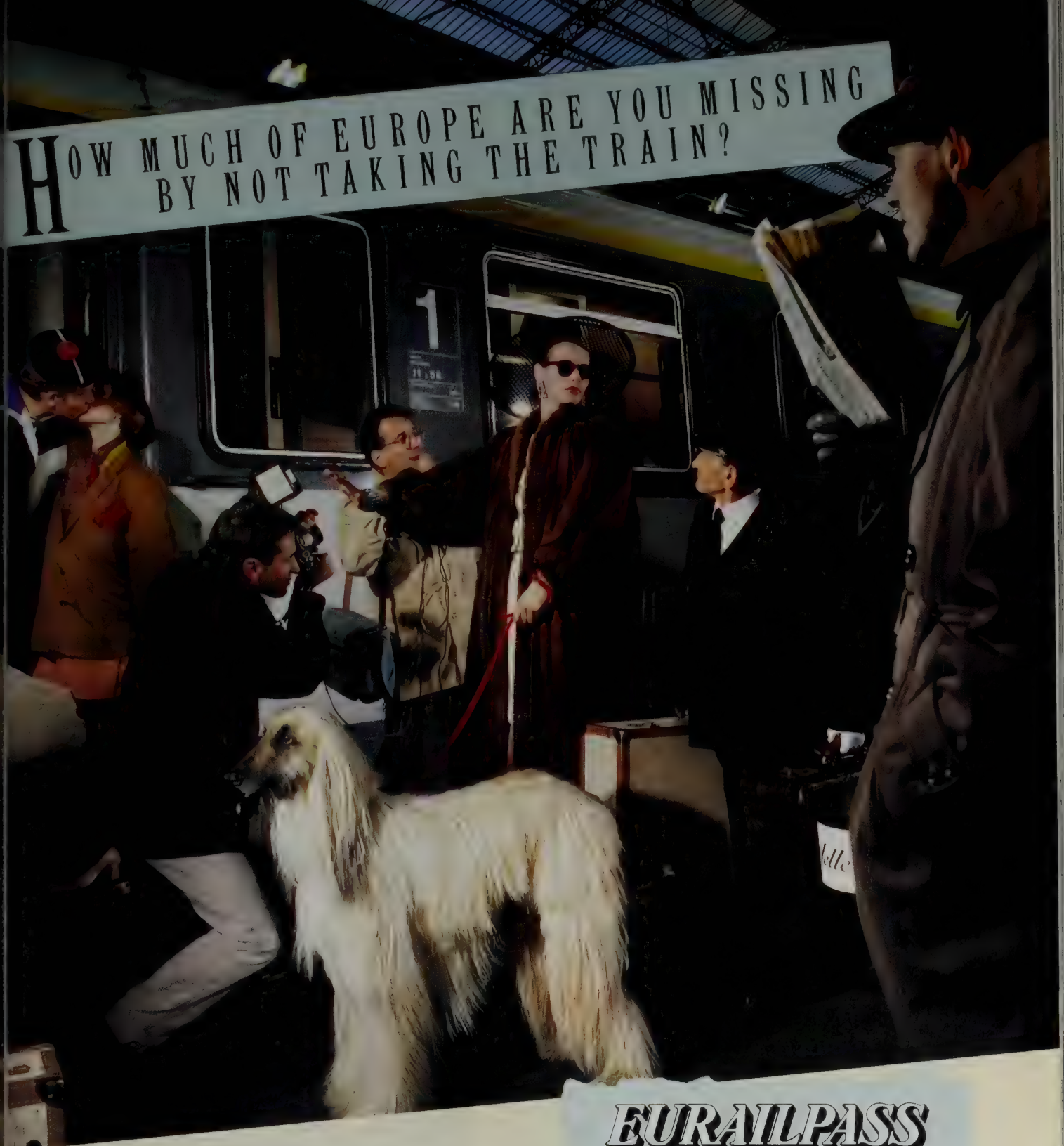
continued from page 120

ple to take chances on the unfamiliar," admits Bonino. In doing so she has created a group of enthusiasts who trust her and are willing to follow her Pied Piper lead. For a concert in Griffith Park she invited the audience to dress in black tie and sneakers, eat Campari snow cones and ride on a period carousel before listening to contemporary music by Steve Reich and John Cage. And to celebrate the fiftieth anniversary of Union Station, last of the great American railroad terminals, jazz musician Freddie Hubbard played in the soaring Mission-style waiting room, with its thirties moderne details.

As Chamber Music in Historic Sites prepares its tenth season, it is still making discoveries. "Houses come to me, directly or circuitously," declares the tireless impresario, "because people have discovered how rewarding it is to share a great room with fine musicians and appreciative guests, and they tell their friends." These have included Mediterranean-revival villas by the late Wallace Neff, and Frank Lloyd Wright's Ennis-Brown house in the Hollywood Hills. One of the great revelations was the streamline moderne gem that Cedric Gibbons, designer of the Oscar, built with Douglas Honnold for Dolores del Rio in Santa Monica Canyon. Back then, in 1929, Gibbons headed the art department of Metro-Goldwyn-Mayer, a studio noted for its fashionable, all-white sets. The Art Déco penthouses his assistants designed for Joan Crawford on screen came to life in the sharp angles and sweeping planes of the interior he created for the Mexican star he was later to marry.

How does MaryAnn Bonino know which spaces will work for what music? "I've developed a sixth sense," she claims, "but you never know until opening night. And every night is an opening night."□

For ticket information about the Da Camera Society's Music in Historic Sites program, call 213-746-0450, or write to Mount St. Mary's College, 10 Chester Place, Los Angeles, CA 90007.



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TURIN'S MOST SURPRISING MUSEUM

TEXT BY MICHAEL PEPPIATT

Over the past decade, particularly in Europe, there have been some strange encounters between collections of art and the places chosen to house them. Paris alone has two famous examples: the Musée d'Orsay, a cavernous former railroad station that now contains France's finest nineteenth-century art, and the Musée Picasso, a splendid seventeenth-century town house where the Spanish master is shown to such memorable perfection that all modern-art pilgrims must visit it at least once in their lives.

No less extraordinary in its way, but a great deal less well known, is Castello di Rivoli, the eighteenth-century residence on the outskirts of Turin that has become a shrine for connoisseurs of a certain kind of contemporary art. This imposing edifice originally served as a retreat for members of the royal family of Savoy, who had seen the great house belonging to their French counterparts and instructed their architect, Filippo Juvarra, to emulate it in grandeur. Juvarra, who designed several other palaces in Turin, did not disappoint them. Indeed, the vast Baroque structure he conceived was built only in part, since first the means, and then the interest, of the Savoys ran out, until after a century of intermittent use the palace lay empty and unvisited.

Another century later, by World War II, Rivoli was no more than an army barracks. It would have remained a monument of disrepair if local authorities had not decided—some ten years ago, in a period of renewed prosperity—to restore all the Savoy residences. At that point, Rivoli might have been opened to the public as an appealing example

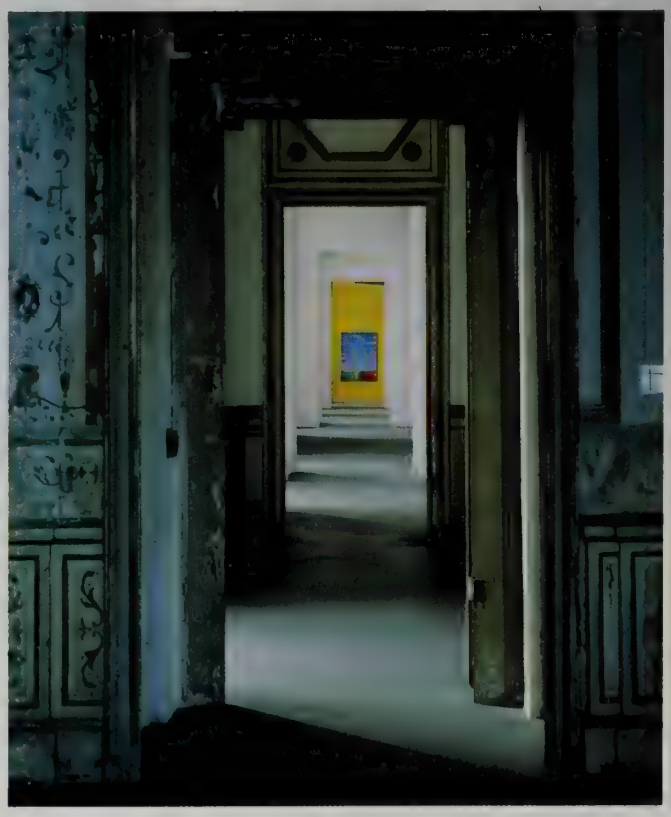


PHOTOGRAPHY: DANIEL H. MIHALSSIAN

Castello di Rivoli, commissioned by the house of Savoy as a royal residence outside Turin, was abandoned before completion but has found new life as a museum of contemporary art. ABOVE: *In the courtyard,* Red Heads *by Michelangelo Pistoletto, 1983, lends a turbulent modern presence to Baroque architect Filippo Juvarra's work.*

RIGHT: *A row of doorways frames* Inside the Head of the Immense Poet Vladimir Chlebnikov, *1983–85, by Italian artist Nicola de Maria. Battered remnants of delicate 18th-century frescoes attest to the* castello's *years of use as a barracks.* BELOW: Olivestone, *1984, by Joseph Beuys, adds gravity to wall decoration dating from 1721.*





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ABOVE: *An allegorical painting in one of the museum's oldest rooms, circa 1630, depicts a river god and pastoral life. Nearly 40 rooms of the palace now serve as exhibition spaces.*

RIGHT: *A trompe-l'oeil niche enlivens a corner of the Bacchus and Ariadne Room. Patterned marble floor is the only one surviving from the time of the original architect.*

BELOW: *The calmly mysterious presence of Richard Long's* Piemonte Stone Ring, *1984, made from stones gathered in the area, is counterpointed by the furious brushwork of Emilio Vedova's* Da Dove *and* Emerging.

of eighteenth-century taste. But although many of its rooms retain their original frescoes, too much damage had been done, so that some spaces are enlivened only by the odd sway or amorous motif, while others are simply whitewashed. The decision, in 1984, to open the former palace instead as a museum of contemporary art created a unique set of possibilities, but also posed quite as many acute problems.

A Dutch museum curator, Rudi H. Fuchs, was entrusted with the basic concept for this new and unusual showcase for contemporary art. His choices centered on American and European artists who had come to prominence during the 1970s, from Carl Andre to Gilbert and George, Joseph Beuys to Sol LeWitt. In selecting some of the more extreme developments of the contemporary spectrum, Fuchs was clearly determined to underline the contrast between the palace's lighthearted frescoes and the dour, specialized language of late-twentieth-century art. Consequently, while there is certainly no dialogue set up between, say, an eighteenth-century allegory and a Jannis Kounellis exhibition of gas jets spurting little flames, the two epochs and styles are differentiated as never before.

In this sense, Beuys's *Olivestone*, a collection of rough-hewn rectangles once used for pressing olives, would come as much less of a visual shock in a Romanesque abbey than in a room in Rivoli picked out in gilt and little floral fantasies. But there can be no doubt that the provocativeness and implications of Beuys's work become more sharply defined. This heightened contrast is also particularly apparent in the juxtaposition of Richard Long's *Piemonte Stone Ring*—a large circle of neatly heaped boulders—against the glacial elegance of a black-and-white marble floor and the formal décor of the vaulted ceiling and surrounding walls.

"Having all these rooms, and there are forty-five of them in quite different states of conservation," says Alessandra Santerini, a young curator who recently worked at Rivoli, "has enabled us to choose certain works for certain rooms for very specific reasons. It seemed clear from the start that with all the different spaces and atmospheres at Rivoli, we had a marvelous opportunity for situating the many styles of art that came up in the sixties and seventies. So although our collection is far from being totally representative of those periods, many





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of the most important creative drives of the time can be seen here, set off in a subtle or dramatic fashion."

Most of the effects are in fact more dramatic, visually, than subtle, except for a phenomenon like Sol LeWitt's *Two Pyramids Reflected*, which combines with its palace room to create a coolly reflective, soothing mural. Rivoli's permanent collection does not by any means take up all the available space, and temporary exhibitions have been held there since the museum opened. Two surveys of the recent avant-garde have been complemented by more mainstream shows, such as retrospectives of Miró and Giacometti.

"Our aim in putting on these retrospectives," says Rivoli's head curator, Cristina Mundici, "is to reconsider twentieth-century masters from the perspective of a generation that has grown up with minimal and conceptual art. The way even a well-known artist is selected and hung can show the work in a new light—especially in a setting like ours." In this way, the staff at Rivoli is aiming to draw a larger audience than the specialists and connoisseurs who have made up most of its visitors until now. Other plans include the opening of a center for the study of contemporary art, which will extend the space currently in use and provide a library and lecture series for students.

Rivoli might also come to be seen, by the people who spend sufficient time wandering through its three lofty floors, as a kind of microcosm of the prosperous and elegant city of Turin, from which it once provided a retreat. Certainly the return to Turin's mixture of eighteenth-century streets and twentieth-century agitation suggests that Rivoli is not only a museum but a reminder of the conflicting styles out of which the fabric of any historic city is made and then, in the familiarity of everyday use, forgotten. By maintaining the tension between two radically opposed styles, Rivoli appears to halt time and allow the discerning visitor the curious luxury of separating two strands of history and comparing their entirely different significance. □

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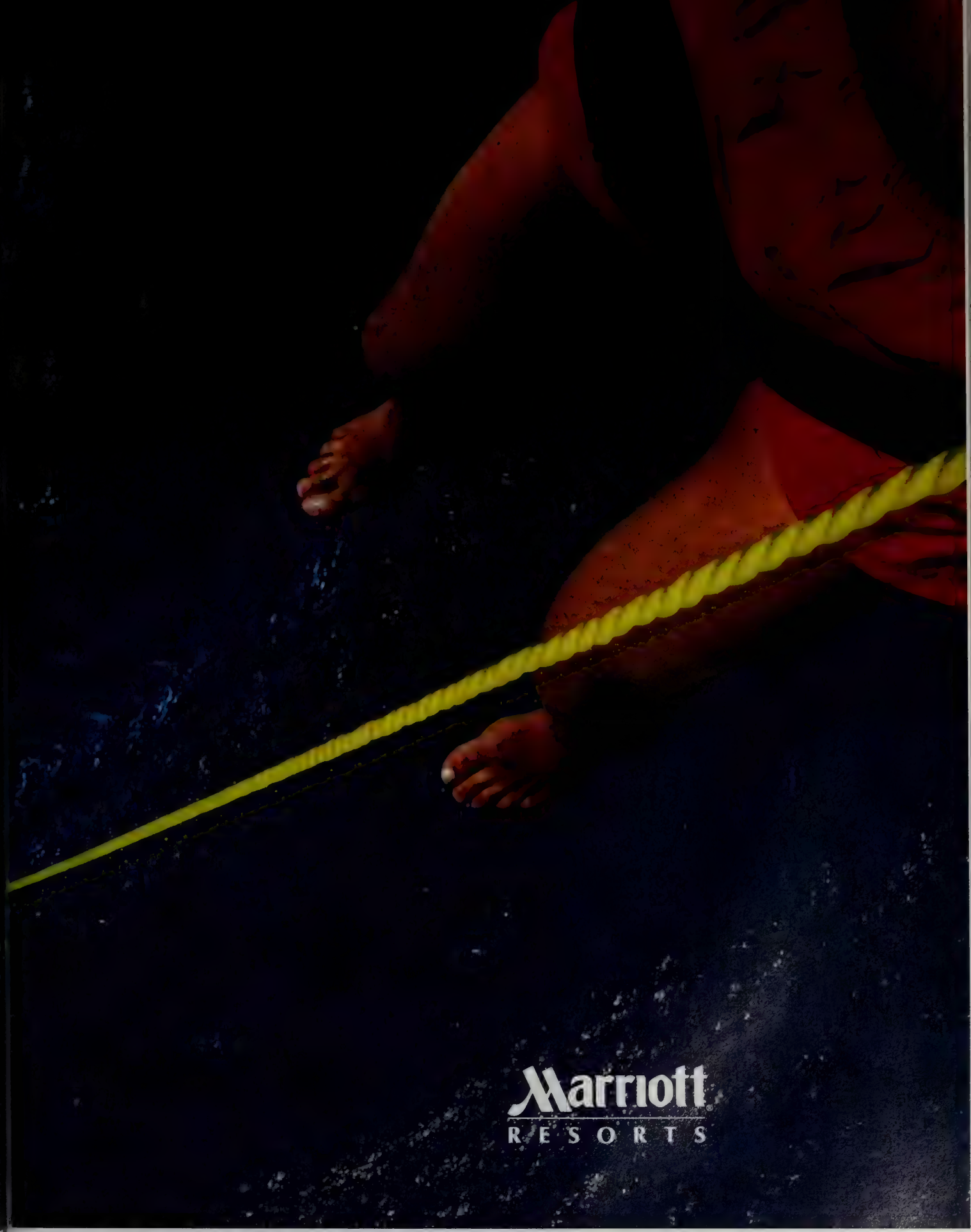
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CALIFORNIA DESIGNERS' FAVORITE SHOPS

Thirteen Provocative Choices from Around the Golden State

TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY JIM McHUGH

ABOVE LEFT: *"I think Freehand in Los Angeles is a fun place to shop for more unusual gifts or accessories," says Sally Sirkin Lewis, examining a vase by Jon Middlemiss. "They carry everything from jewelry to ceramics to glass and wood objects, almost all crafted by artists."* BELOW: *The designer studies a large platter with figures by Joan Zerrien. The tall vase is by Agelio Batle.*



Interior designers the world over tend to be extremely secretive about their sources. Yet thirteen of California's top decorators recently shared some of their favorite places to shop, wholesale or retail, and they were remarkably forthcoming.

"I won't tell you my secret, secret sources in Pasadena, where you practically have to be a member of the family for two years before they'll sell you a chair," said one, "but I'll tell you the rest."

"The rest," as seen by some of the world's sharpest shopping eyes, range from well-known establishments in the more chic areas of Los Angeles and San Francisco to tiny shops that are far off the beaten track. And yet, whether it's a hole-in-the-wall measuring a few hundred square feet or a warehouse the size of a small museum, whether the specialty is spanking-new handcrafts or seventeenth-century Jacobean chests, the designers' California favorites have some qualities in common. Although designers gave high praise to the state's traditional antiques shops, when pressed to name a personal favorite, many chose places that ex-



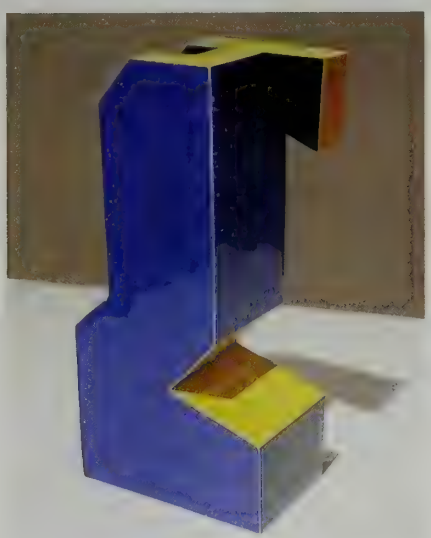
LEFT: *"The name of the store literally means 'Great Buddha,' " explains Anthony Hail of The Daibutsu, a treasury of Japanese and Chinese works of art in San Francisco. "It's a peaceful place for the connoisseur." He shares tea with owner Keiji Shibata, whose grandfather opened the shop nearly a century ago.* BELOW FAR LEFT: *A group of Tang Dynasty figures are aligned on a table.* BELOW LEFT: *The pottery horse, which is a tomb figure, dates from the Tang Dynasty.*





BELOW LEFT: *"Rena Bransten carries works by contemporary ceramists as well as paintings and sculpture," says Robert Hutchinson. "She was one of the first to exhibit ceramics simply as art. You can always find unique and colorful works." Here, he and Bransten discuss Betty Woodman's* Versailles. BELOW: *Ken Price's* Pittsburgh *is displayed in the San Francisco gallery.* BOTTOM: *A monoprint by Mary Frank hangs above Eugenia Butler's* Picabia Chair No. 23.













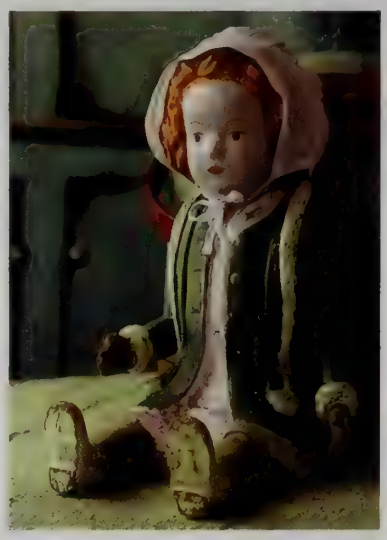
ABOVE LEFT: *An unusual Louis XIII walnut table, right, is showcased at San Francisco's Therien & Company.* ABOVE RIGHT: *"I go to Therien to find small gifts as well as the finest large antiques," says Ronald Crosetti, holding a large Ming celadon charger.* LEFT: *The Italian ivory-and-penwork tabletop dates from the 17th century.*

press California's unconventionality, informality and delight in the unusual and whimsical.

Mimi London was quick to name Tops Malibu. "It's original and fanciful and amusing," she says, "and you can always find a gift to take someone." Co-owners Judy and Robert Walker, Jr., have firm links to the show business community (he is an actor and the son of film stars Jennifer Jones and Robert Walker), and the clientele of Tops is as star-studded as the sidewalk in front of Mann's Chinese Theatre. This is the place where Sylvester Stallone ordered a one-of-a-kind six-foot fabric sculpture of a rhinoceros wearing a pinstriped suit and leading a bulldog with a spiked collar, and where Madonna snapped up a functioning 1940s radio elaborately embellished with jewels and mirrors.

Sally Sirkin Lewis praised Freehand, a Los Angeles shop with merchandise ranging from jewelry by artists to objects in ceramic, wood and glass. "I like it because it has a mélange of things," she says. "Not everything is for me, but when I find something I like, it feels like discovering a treasure. I don't like accessories that look as if they came out of the





LEFT: *"You visit Richard Mulligan in Los Angeles to recapture lost innocence," notes Jarrett Hedborg, surrounded by antique bears, doll chairs and fish decoys. "Most of their country furniture and folk art has a sense of humor."* ABOVE: *A hand-carved doll with original paint wears an Amish cap.*





gift shop in a department store. At Freehand, I can find a bowl that looks like a work of art and that someone can also fill up with raspberries or a great big salad."

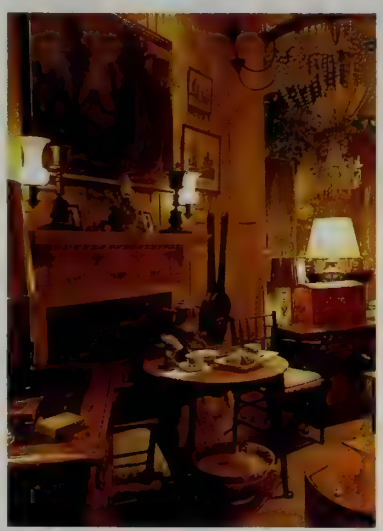
Freehand's clientele includes decorators, set designers, food stylists and photographers who appreciate the store's open-minded response to its artists. Owner Carol Sauvion comments, "We like the artists to change their style and do different things if they want to. We don't order the same thing over and over."

Designer Robert Hutchinson put the spotlight on California ceramics in his choice of Rena Bransten's gallery in San Francisco. "Ceramics is a three-dimensional art form, like sculpture," he says, "and the Bay Area was one of the first locations in America to look for this kind of art. Rena and Ruth Braunstein, a fellow gallery owner who shared a space with her, were leaders in the presentation of ceramics as art, not kitsch. Rena Bransten has devoted her life to art, not only as a gallery owner but as a sponsor. She takes newcomers and makes them into a household word."

Anthony Machado favors a different sort of artwork in his choice of the

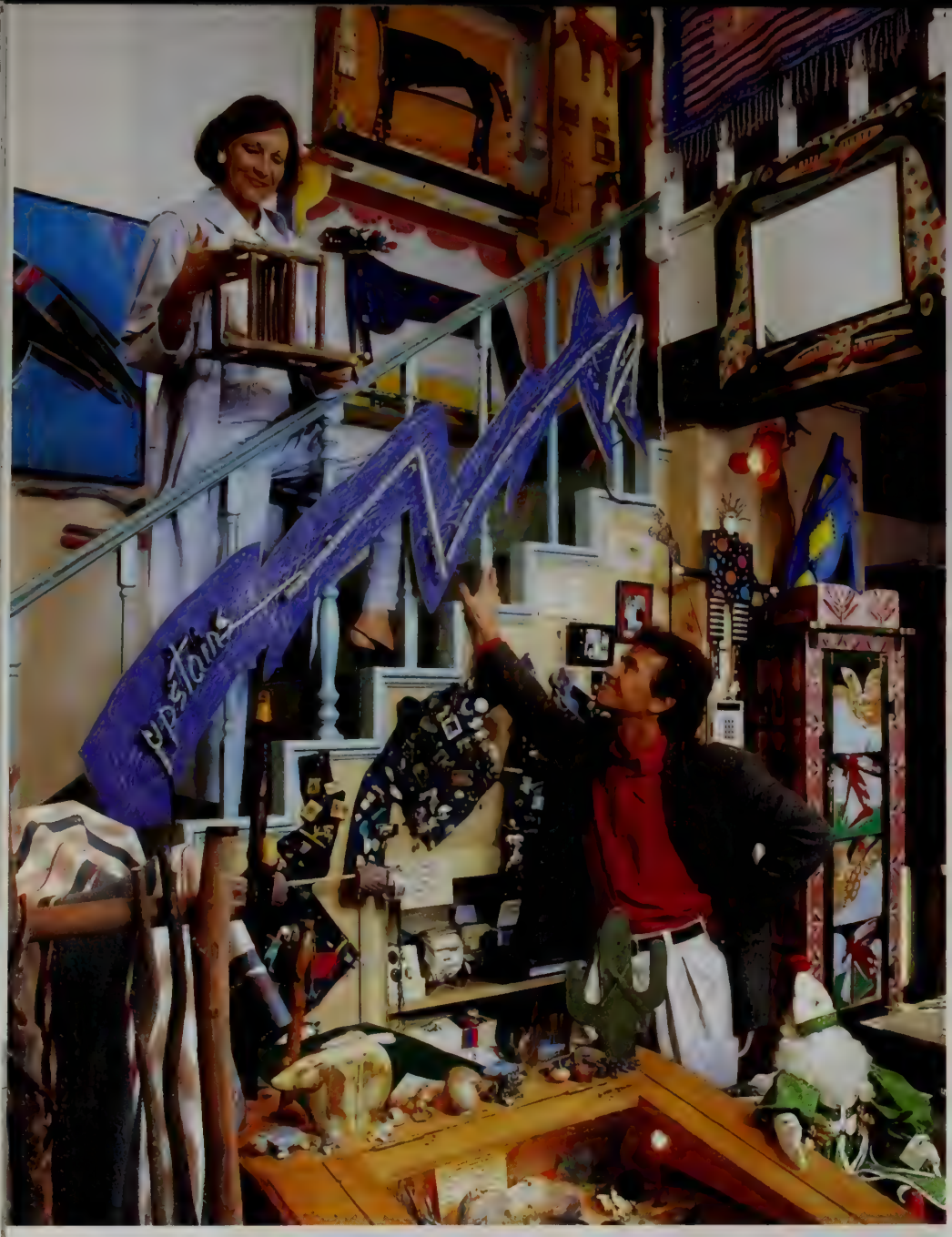
ABOVE LEFT: *Kalef Alaton stands next to a circa 1800 Chinese temple jar at Charles Pollock Antiques in Los Angeles. The chest is Biedermeier.* ABOVE RIGHT: *The store's Continental antiques range from a circa 1820 Portuguese side chair to a French Empire mantel clock.* RIGHT: *Alaton and Pollock discuss an incoming shipment.*







ABOVE: *"They have a fabulous eye," comments Craig Wright of Long Beach's Evans & Gerst, which specializes in such 18th- and 19th-century English and Continental antiques as the 18th-century Italian crystal-and-iron chandelier.* RIGHT: *The designer sits in one of a set of circa 1800 Italian painted armchairs.*



"When I need to find something amusing and fanciful, I go right to Tops Malibu," says Mimi London. Here, she discusses shadowboxes by artist Jim Wagner with owner Robert Walker, Jr. The shop, noted for its one-of-a-kind furniture, jewelry and home accessories with a folkloric feel, showcases a wide variety of crafts.

Although designers gave high praise to traditional antiques shops, when pressed to name a personal favorite, many chose places that express California's unconventionality.

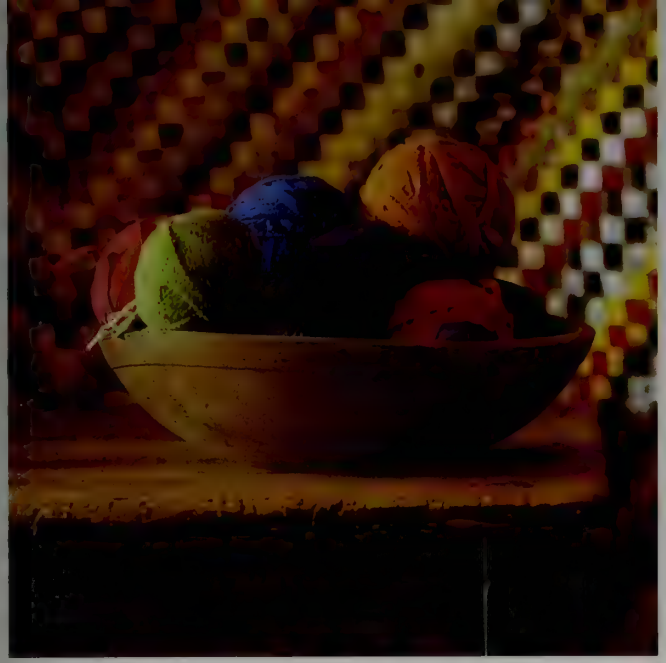
Quilt Gallery in Santa Monica. In spite of the name, the small shop is stuffed not only with nineteenth-century quilts but with folk and ethnic art gathered from around the country. Eskimo boots, a carved wooden laurel wreath, a canoe model by Northwest Indians, rocking horses and scratchy homespun blankets are often on display.

It may seem strange that Machado, a designer with a taste for the theatrical and exotic, should be so taken with the traditional crafts of New England and the Middle West. This is California, however, where the artifacts of the East Coast seem foreign not only to the locals but to European clients shopping for quintessentially American items to take back home.

Another California-born designer, Jarrett Hedborg, likes turn-of-the-century California antiques. Hedborg —along with a glittering array of movie stars—goes to Richard Mulligan on Melrose Avenue in Los Angeles, where the specialty is country furniture both old and new, mostly from New England and the South. In addition, owners Richard and Mollie Mulligan have interpreted the fanciful, colorful spirit of American folk art in a variety of custom designs. Actors Stacy Keach, Henry Winkler and Carrie Fisher all have purchased life-size fiberglass cows from Richard Mulligan.

"I like their furniture because it has humor and whimsy and lost innocence," says Hedborg. "The trouble with most design is that it's deadly serious. When I want to flee that, I usually end up there. The clientele is a press agent's dream," he adds. "I think actors with high-visibility lives are drawn to the shop because they need to be surrounded by less-complicated things rather than high-attitude furniture."

Although Val Arnold lives in Los Angeles, he still has much of his work done in San Francisco. "I do most of my upholstery there," he says. "I still maintain that the old furniture models that were brought to California in the 1920s by Frances Elkins are the best. In San Francisco, models were stored in upholstery shops, so they can still be reproduced accurately there. Traditional draperies are still better-made in San Fran-





ABOVE LEFT: *Old Amish wool balls, made from strips used in rug making, are set in a mid-19th-century bowl at The Quilt Gallery in Santa Monica. "Postage stamp" quilt behind.* ABOVE RIGHT: *"They have a lot more than quilts," remarks Anthony Machado, examining a 19th-century crib quilt. "They have folk and ethnic art too."*

cisco, where people never lost sight of what beautiful draperies are."

He also has high praise for California's antiques dealers. "Our stock on the West Coast is more reasonable and more stylish than anywhere else." His favorite is Richard Yeakel in Laguna Beach, which is a small seaside community about an hour's drive from central Los Angeles. For fifty years Yeakel has been in the business of selling antiques, particularly seventeenth- and eighteenth-century furniture, to southern California's rich and powerful.

Kalef Alaton named antiques dealer Charles Pollock as one of his preferred sources. Pollock, a veteran of Los Angeles's stylish Melrose Place, says of his customers, "Everyone's looking for what we call the left-handed teacup, the thing that doesn't look like what everyone else has. We started with country French and country English, but when everyone else got into it, we went into Directoire and Biedermeier. I buy Venetian, Italian, some Russian. I'm not that finicky about where it originates if it has style."

BELOW LEFT: *An Italian silk hanging provides a backdrop for a French armoire at Richard Yeakel Antiques in Laguna Beach.* BELOW RIGHT: *"At Yeakel's I can find everything from 14th- to 18th-century English, French and American furniture to Chinese Export porcelain," says Val Arnold, seated in a circa 1715 armchair.*









ABOVE: *A circa 1600 sculpture of a Spanish nobleman, marble from Italy and a collection of pottery from North Africa are examples of the range of objects that can be found at Luciano Antiques in Carmel.* ABOVE RIGHT: *"Luciano travels to villages and out-of-the-way places around the world to find his treasures," notes Ron Mann. "He has an exciting array." The designer stands amid a display of stone sculptures from the Orient and Europe, and bronzes from Italy. The silk painting is from the Middle East.*



RIGHT: *"For nine years we have been the only West Coast gallery to represent original art for opera, ballet, theater and film," says Arts of the Theatre owner William Emboden (left). "He has original works dating back to the 15th century," adds designer Leonard Stanley, who examines a Gilbert Adrian design in the Los Angeles gallery.*

BELOW LEFT: *John Cottrell sits in an 1870s Austrian carriage with brass lamps at Charles & Charles in Los Angeles, whose large showroom is packed with European antiques and reproductions. "They sell only to the trade and movies," says Cottrell. "They're a prop house for the movies, concentrating primarily on Louis XV, with Louis XVI and country French styles too." The large 1880s pine armoires are from Belgium.* BELOW RIGHT: *The Austrian Art Nouveau coffee-bean dispensers are stenciled ceramic.*





East Coast designers have commented on the friendliness of California resources, giving San Francisco's Therien and Company particularly high marks. Ronald Crosetti agrees. "They're very service-oriented, and they do it very well. Their employees are really helpful, and they're genuinely happy to see you." He adds, "I like the fact that I can buy important pieces of furniture and very unusual small items, even gift items, there."

Therien has been willing to go way off the well-trodden pathways of English estate sales and French *brocanteurs* to discover new sources of antiques. In addition to creating a surge of interest in Scandinavian furniture, Therien was the first dealer in the United States to stage a major exhibition of Russian furniture.

California antiques dealers often have spacious quarters and are unafraid of large-scale pieces. There's nothing precious about Los Angeles designer John Cottrell's nominee, Charles and Charles, where European antiques and reproductions fill 30,000 square feet of space. The showrooms are located close to several movie and television studios, and they provide props for countless movies and television series, as well as prizes for game shows.

Ron Mann suggested another sprawling enterprise—Luciano Antiques in Carmel, eleven rooms and a warehouse filled with carved wooden figures, chandeliers, garden statuary, gates, doors and bronze sculptures. Some are old, some are reproductions of seventeenth- and eighteenth-century antiques, some a combination of both in designs by the Venetian-born owner, Luciano Tempo. Store manager Inge Lindberg sums up the prevailing mood by saying, "We put the emphasis on visual excitement. We have things that are bold in scale, flamboyant, sometimes animated with a little humor."

Californians are famous for their willingness to jump in the car and drive for hours, a fact that has enabled antiques dealers to establish themselves far from the centers of big cities. Craig Wright, along with many other designers and dealers, heads out to Long Beach to shop at Evans and Gerst. Wright says of the owners, "They have a fabulous eye. They display well, and they have an eclectic mix that's more sophisticated than most other places."

Although co-owner Jim Evans became interested in antiques when he was working at San Simeon and originally dealt primarily in seventeenth-century furniture, the shop now concentrates on eighteenth-century and early-nineteenth-century antiques from France and Italy.

Anthony Hail's San Francisco choice is The Daibutsu, a shop specializing in fine Oriental artifacts. The store's history—it was founded sometime before 1890 by the grandfather of the present owner, Keiji Shibata—reflects the city's close ties to the Orient.

Says Hail, "I've dealt with them for many years, both with the father and with the son. They are the most reputable and honest company I know. If they don't know something personally, they tell you immediately, or they will tell you if something's not good enough for you."

Great collectors such as Avery Brundage have come to browse in The Daibutsu's cramped little rooms situated in a neighborhood shopping area of San Francisco. "They've made no effort to be modern or even to have decent lighting," marvels Hail. "It's so curiously peaceful and serene, I feel nothing bad could ever happen to me there."

Designer Leonard Stanley's nomination of an upstairs gallery in the Larchmont Village area of Los Angeles pays tribute to another aspect of the Golden State's history, the entertainment industry. Arts of the Theatre specializes in original designs for cinema, theater, opera and ballet. Stanley used the gallery when he was creating a new founders' room for the Ahmanson Theatre at the Music Center. "The simplest way to do it was banquettes and mirrors, with costumes and sets as artwork. I went to Arts of the Theatre and bought nearly a dozen sketches. It's not a great big fancy place, just two rooms in an office building, and not many people know about it. But there isn't any place like it."

It's a description that fits most of these California designers' favorite places to shop for themselves and their clients.□

SOME FAVORITE CALIFORNIA SHOPS

Arts of the Theatre
444 North Larchmont Boulevard
Los Angeles, CA 90004
213/465-1950
(by appointment only)

Rena Bransten Gallery
77 Geary Street, Second Floor
San Francisco, CA 94108
415/982-3292

Charles & Charles
8886 Venice Boulevard
Los Angeles, CA 90034
213/559-0138
(open to the trade only)

The Daibutsu
3028 Fillmore Street
San Francisco, CA 94123
415/567-1530

Evans & Gerst Antiques
3500 East Fourth Street
Long Beach, CA 90814
213/439-1404

Freehand
8413 West Third Street
Los Angeles, CA 90048
213/655-2607

Luciano Antiques
P.O. Box 5686
Carmel, CA 93921

Richard Mulligan
8471 Melrose Avenue
Los Angeles, CA 90069
213/653-0204
(open to the trade only)

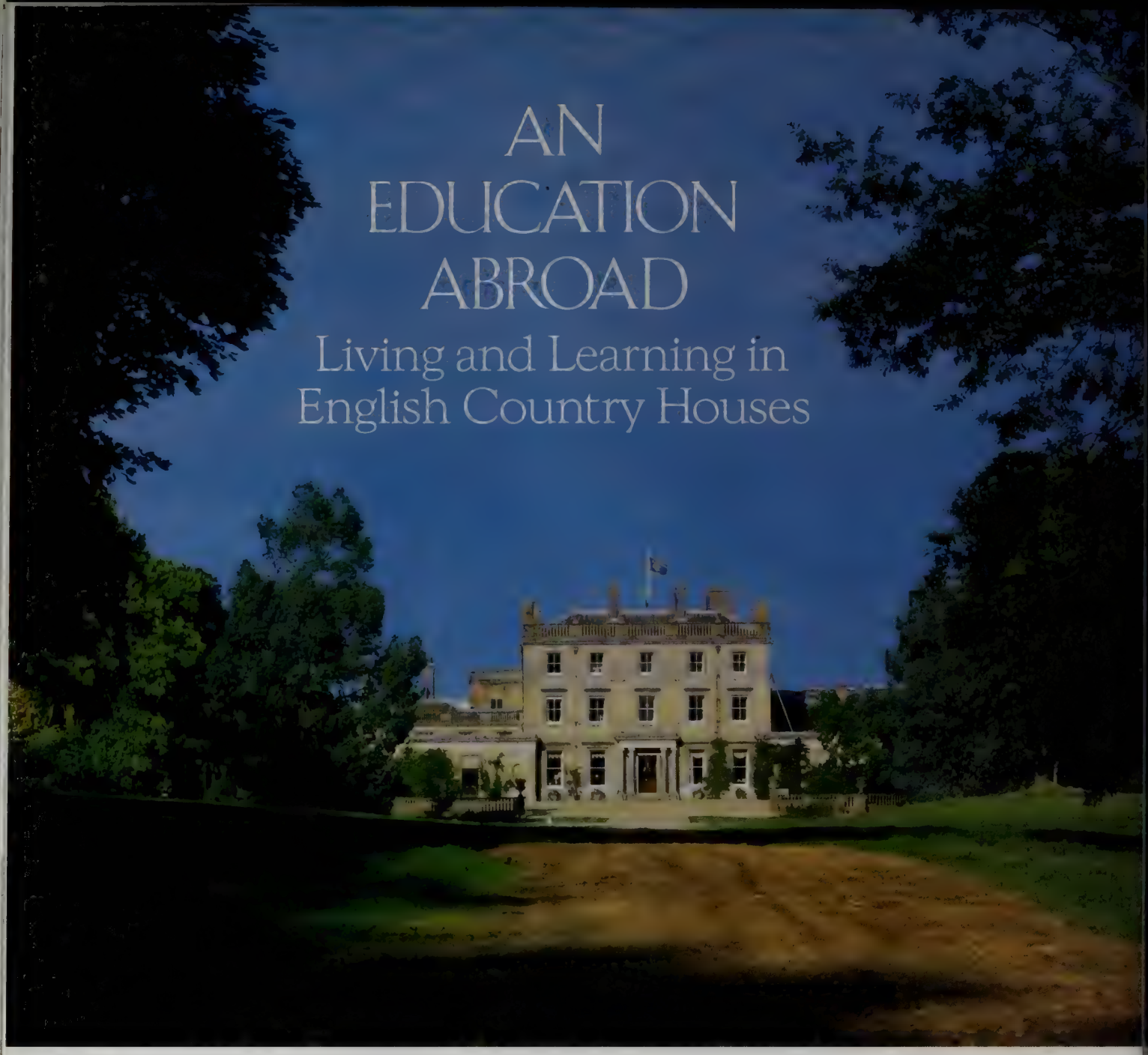
Charles Pollock Antiques, Inc.
8478 Melrose Place
Los Angeles, CA 90069
213/651-5852

The Quilt Gallery
1611 Montana Avenue
Santa Monica, CA 90403
213/393-1148

Therien & Company
411 Vermont Street
San Francisco, CA 94107
415/956-8850

Tops Malibu
23410 Civic Center Way
Malibu, CA 90265
213/456-8677

Richard Yeakel Antiques
1099 South Coast Highway
Laguna Beach, CA 92651
714/494-5526



AN EDUCATION ABROAD

Living and Learning in English Country Houses

TEXT BY ELIZABETH LAMBERT

PHOTOGRAPHY BY DERRY MOORE

Several people have recently come to the conclusion that the best way to learn about a stately house is to live in one, and have, quite separately, organized private courses for a very limited number of guests in their own houses. These fine-arts courses take the decorative arts right off their pedestals—literally. Furniture, silver and porcelain that were meant to be used *are* used, as a living collection, not a museum collection, and are seen in their proper context: at home.

These are all family residences not open to the public; the rooms have no barriers, no admonitions not to touch, no feeling that the best is locked away. Guests stay in the house as friends of the family. They dine off Sèvres porcelain, sit in Louis XV chairs, see Reynolds portraits by candlelight at dinner, curl up in a chair to read the eighteenth-century family diaries, turn the silver upside down to look at the hallmarks, and if the mood strikes, they've even been known to crawl under the furniture with a flashlight to see for themselves the famous marks of the great French cabinetmakers.

The aim is to understand one house very thoroughly—from the brickwork to the silver. The house then becomes a reference point for all others.

Experts from the Victoria and Albert Museum in London, Sotheby's and Christie's also stay in the house, where they find they can teach in a way that is far more effective than trotting around a museum, exhausted at the end of two hours. Objects, such as the Chippendale mirror passed

on the stairs every morning or the Meissen vase seen a dozen times during the day, begin to make a real and lasting impression as familiarity takes hold.

"The only equivalent," says lecturer Diana Lloyd, one of the experts-in-residence at Somerley, "would be if you lived next door to the Wallace Collection in London and saw it every day. But you can't sit in the Wallace Collection and have a cup of coffee; you can't make yourself at home. That's the difference."

Guests on these courses are made to feel completely at home, and the atmosphere is that of a country house party. There are busy days of lectures, visits to other private houses for lunch or tea, swimming and tennis in the after-

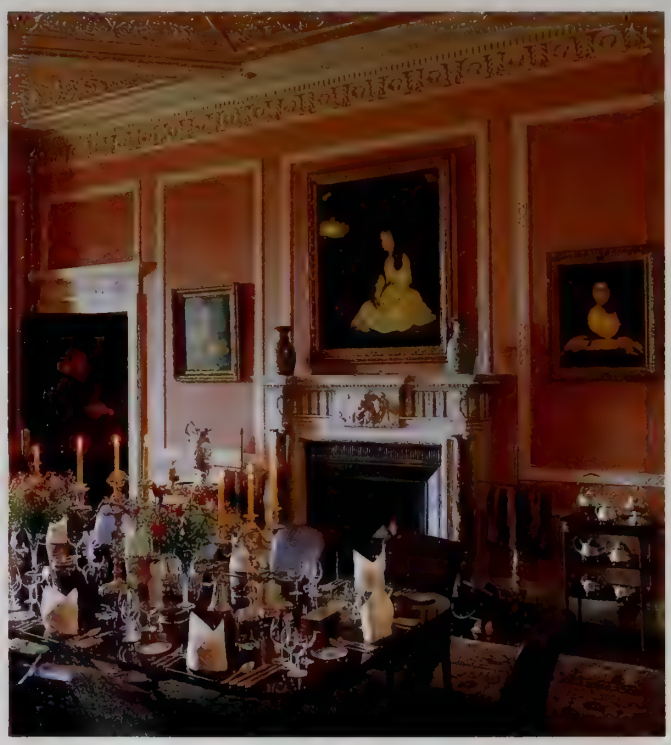
Among the programs in the fine and decorative arts offered at privately owned British country houses is the Somerley Fine Art Course. OPPOSITE: *Somerley, in Hampshire, was designed by Samuel Wyatt in 1792; the top floor was added about 1870.* ABOVE: *The gallery was added circa 1850 by the second earl of Normanton to house the paintings, furniture and porcelain collected on his Grand Tour. Between the organ pipes—originally at Ditchley Park—is a painting of the transfiguration after Raphael by George Henry Harlow.*

BELOW: *As part of their study of porcelain, guests of the earl and countess of Normanton gather in the inner hall for a lecture by Diana Lloyd on a Meissen covered vase. The large gilt mirror is Chippendale.*





ABOVE: *Family life is very much a part of a stay at Somerley: In the west library, six-year-old James, one of the couple's three children, confers with his father, the present earl of Normanton. The bookcases were designed by James Wyatt, Samuel Wyatt's younger brother.*



ABOVE: *The Sir Joshua Reynolds painting* Una and the Lion, *over the marble mantel, and a plasterwork ceiling and frieze by Samuel Wyatt highlight the dining room, where black-tie dinners are served. The silver collection includes several Irish pieces. At right is a Reynolds portrait, and at left, a painting by Jean-Baptiste Greuze.*

OPPOSITE: *Meadows lead to the River Avon, which runs through the property. The name Somerley derives from Somerleigh, as the original house was called, meaning "house in the meadow" in Old English.*

noons, and busy evenings of formal dinners, delicious food and music. Strangers become firm friends and consider themselves very lucky to have lived and learned the life of a great country house.

One lesson they come away with is that in the history of these houses there is invariably an ancestor who took the Grand Tour, traveling abroad to learn about art and architecture. "This course," says one guest at Somerley, "is our Grand Tour."

Guests at Somerley, in the Hampshire countryside, find themselves living with a superb collection, a mini-museum, but with the important difference that the collection is very much in use in a family house, that of the earl and countess of Normanton.

There is the usual, if well ordered, bustle of family life—the scurry of getting children off to school in the morning, dogs waiting by the front door to be taken for a walk, bicycles in the staircase hall, Lady Normanton out gathering flowers early in the morning and, at teatime, the sweet concentration of a small boy being very careful not to drop chocolate cake on a silk sofa.

Of such trivia life is made, and these houses are about living. The grandeur is in the background.

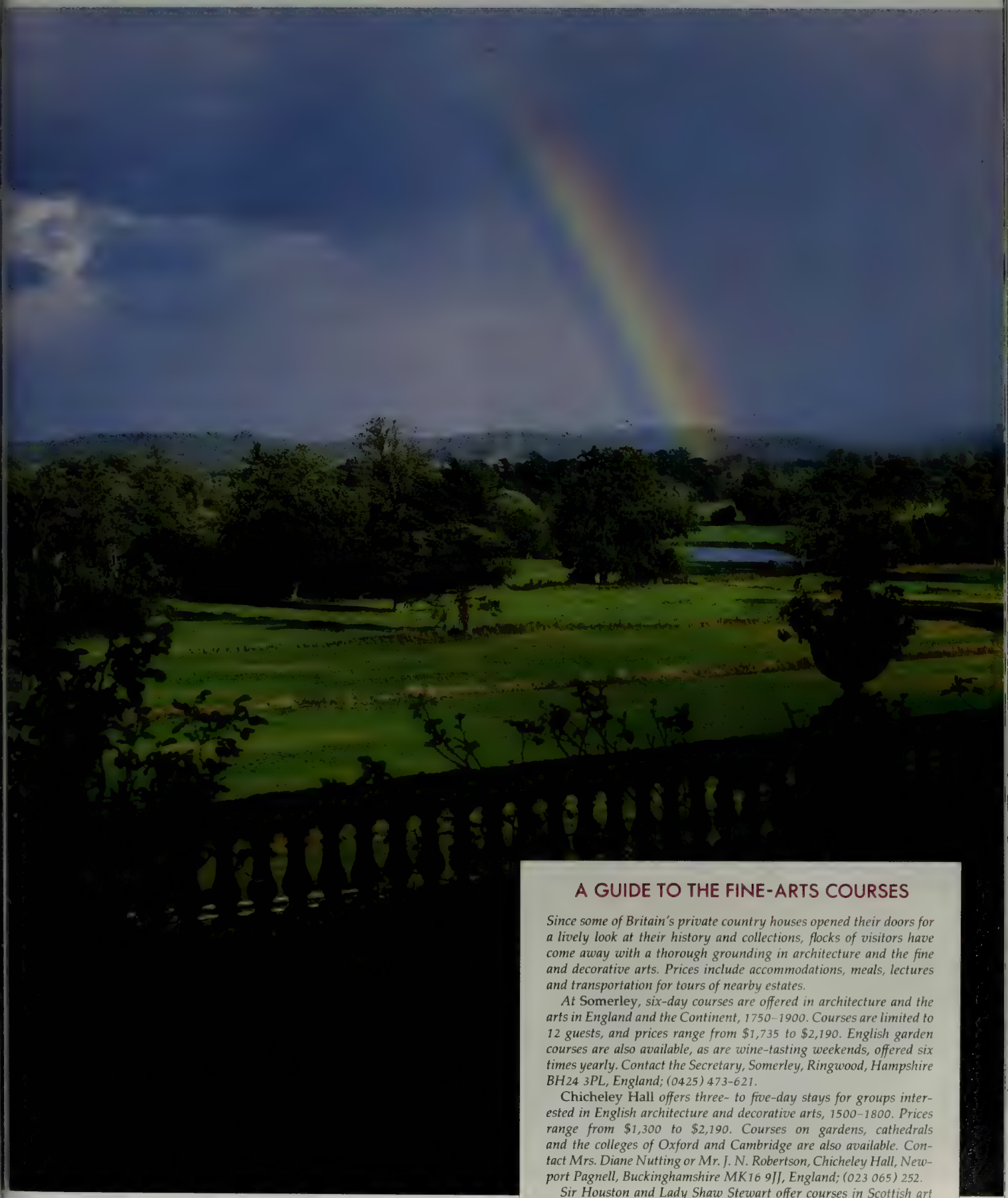
At Somerley it is a fine background and includes one of the best private collections of paintings by Sir Joshua Reynolds, as well as works by Titian, Rubens, Murillo, Gainsborough, Claude, Canaletto and Guardi; fine French furniture from Louis XIV to Louis XVI; a splendidly massive sofa and tables by Thomas Hope; and so much good silver that Lady Normanton can make it a point to use different pieces on the table every evening.

She began the course five years ago, organizing it with John Cooper, an adviser to the National Trust, to cover the history of architecture and the fine arts in England and the Continent from 1750 to 1900.

Days begin with an illustrated lecture in the library, followed by a walk around the house to see examples firsthand. There is a study of the architecture and how the Victorians felt the charmingly compact house, designed in 1792 by Samuel Wyatt, was not impressive enough, and how they enlarged the drawing room and added a picture gallery; how they relegated the simpler Georgian fireplaces to the nursery wing and installed far grander ones of marble; how another story was added; and how the present earl of Normanton's father removed some of the Victorian additions and restored the façade to something closer to the original.

It is a history told of many an English country house, a story of nineteenth-century pretensions and twentieth-century practicality. Here, the point is to see the history at close range—to troop outside to look for clues in the stonework and have a peek in the nursery to find the original fireplaces. What is learned at Somerley applies to countless other houses.

One day the butler sets out the family silver on the din-



A GUIDE TO THE FINE-ARTS COURSES

Since some of Britain's private country houses opened their doors for a lively look at their history and collections, flocks of visitors have come away with a thorough grounding in architecture and the fine and decorative arts. Prices include accommodations, meals, lectures and transportation for tours of nearby estates.

At **Somerley**, *six-day courses are offered in architecture and the arts in England and the Continent, 1750–1900. Courses are limited to 12 guests, and prices range from $1,735 to $2,190. English garden courses are also available, as are wine-tasting weekends, offered six times yearly. Contact the Secretary, Somerley, Ringwood, Hampshire BH24 3PL, England; (0425) 473-621.*

Chicheley Hall *offers three- to five-day stays for groups interested in English architecture and decorative arts, 1500–1800. Prices range from $1,300 to $2,190. Courses on gardens, cathedrals and the colleges of Oxford and Cambridge are also available. Contact Mrs. Diane Nutting or Mr. J. N. Robertson, Chicheley Hall, Newport Pagnell, Buckinghamshire MK16 9JJ, England; (023 065) 252.*

Sir Houston and Lady Shaw Stewart offer courses in Scottish art and architecture to groups limited to ten at **Ardgowan**, *their late-18th-century house not far from Glasgow. Dates are arranged to coincide with the course at Chicheley. For more information, contact the Estate Office, Ardgowan, Inverkip, Renfrewshire PA16 0DW, Scotland; (0475) 521-226 or (0475) 521-656.*



ABOVE: *Courses in architecture and decorative arts are offered by Diane and John Nutting at Chicheley Hall in Buckinghamshire, one of the country's most important examples of late Baroque architecture.* BELOW: *An 18th-century bracket clock, an Elizabethan silver spoon and a 19th-century oil, right, are displayed in a sitting room.*



ing room table and magnifying glasses are passed around for a good look at the hallmarks. There is also a day for paintings, one for porcelain and one for furniture, with trips out in the afternoons to see Broadlands, Wilton and other nearby houses where the Normantons' friends open their doors for a private visit.

There is much to be learned about the house, about its formality and traditions. The salmon served for lunch was caught in the River Avon, which flows through the grounds; the pheasant at dinner is also from the estate. The butler unpacks for guests and presses their clothes, while Lady Normanton arranges fresh flowers from the garden every day and sees to a thousand details in the warm and comfortable bedrooms—fresh fruit, more flowers, the latest magazines, and books relevant to the course or to each guest's interests, everything from fishing to flower arranging.

The Normantons' three children join in whenever they're home from school. Young James has been known to give impromptu tennis lessons on the lawn after tea, issuing polite but firm instructions on where to stand and chiding, "Please, can we get on with the game?" Marisa, the younger daughter, is the conversationalist, and Portia, the eldest, is a great help, passing drinks, turning down beds and closing the draperies. In the evening they might all romp into the drawing room for a chat with guests before going off to bed.

Anyone who feels at all fidgety about living in such style will forget all hesitations and bask in the genuine warmth and friendliness. By the second day, after a pleasant afternoon visiting another stately house, guests return to Somerley with the feeling they are returning home.

Lord and Lady Normanton are grateful for the life these new friends give the house. Over the years they've been able to redecorate all of the bedrooms, and they hope to restore the paintings as well. The courses make that possible. They also mean that the house is used as such houses were intended to be; there are no echoing corridors at Somerley. "That's what these houses were made for," says Lady Normanton. "There is nothing, absolutely nothing, nicer than having appreciative friends in your house saying, 'Oh, how wonderful.' "

At Chicheley Hall, which stands on formal grounds in Buckinghamshire, the first lesson is likely to be held outside, facing the bricks. Guests may wonder why, but once the refinements of handmade bricks and thin, fine mortar are pointed out, everyone understands. When the brickwork is this good, it's interesting.

The stone carving is equally good; so are the plasterwork, paneling and wood carving, while the main staircase, made of walnut-inlaid oak and fashioned with three types of balusters, is as elaborate as a piece of furniture.

This is some of the finest craftsmanship in the country, and guests on the Chicheley course on English architecture and decorative arts are treated by the owner, Diane Nutting—a regional chairman for the National Trust and a member of the Royal Fine Art Commission—to a knowledgeable and loving look at all the details.

Guests enjoy her courses so much that they often come

back again and again, and there are always new ones planned—perhaps on gardens, the great cathedrals or the colleges of Oxford and Cambridge.

Days are a combination of lectures and visits to other private houses, with formal dinners in the evening and the relaxed friendships of a country visit.

Mornings begin in sunny bedrooms, where, in all seasons, a bouquet of fresh flowers from the garden sits on the bedside table. Guests waken to the luxuries of monogrammed linen sheets, perhaps a seventeenth-century embroidered bedcover or a four-poster hung with fine white muslin. Through chintz draperies, fine views extend across green lawns to the tranquil canal, and if an additional call to begin the day is needed, there is the irresistible lure of a traditional hearty English breakfast of bacon and eggs, sausages, kidneys and tomatoes.

This, too, is a family house. The sign on the drive warning cars to "Beware of Victoria and James" proclaims it, and if the children are home from boarding school they join guests for breakfast and lunch. Even on formal evenings family pleasures continue as usual, with John Nutting frequently launching into a reading of Somerset Maugham short stories or a bit of poetry after dinner.

The course at Chicheley was designed chronologically, from 1500 to 1800, with visits for lunch each day at houses that represent a different period of architecture. For a visit to a house of late-eighteenth-century classicism, Diane Nutting recommends another course, which Lady Shaw Stewart, a lecturer formerly based at the Victoria and Albert Museum, offers at her own residence of the period, Ardgowan, in Scotland, not far from Glasgow. But for a study of early-eighteenth-century Baroque there is no better place than Chicheley.

The house was built between 1719 and 1723, at a moment when the exuberance of Baroque was challenged by the restraints of Palladian classicism. Family letters tell of how Sir John Chester settled for the older style.

It seems that he had at first been all for the new Palladian architecture, and with a friend he designed the house with a rather sober façade. Sir John, good country squire that he was, however, seems to have lost his nerve about being so fashionable and made some last-minute design changes, reverting to the Baroque for a main façade that swoops up extravagantly to give the illusion that the central portion is projected forward, while the front door is based on a highly theatrical design by Bernini in the Vatican.

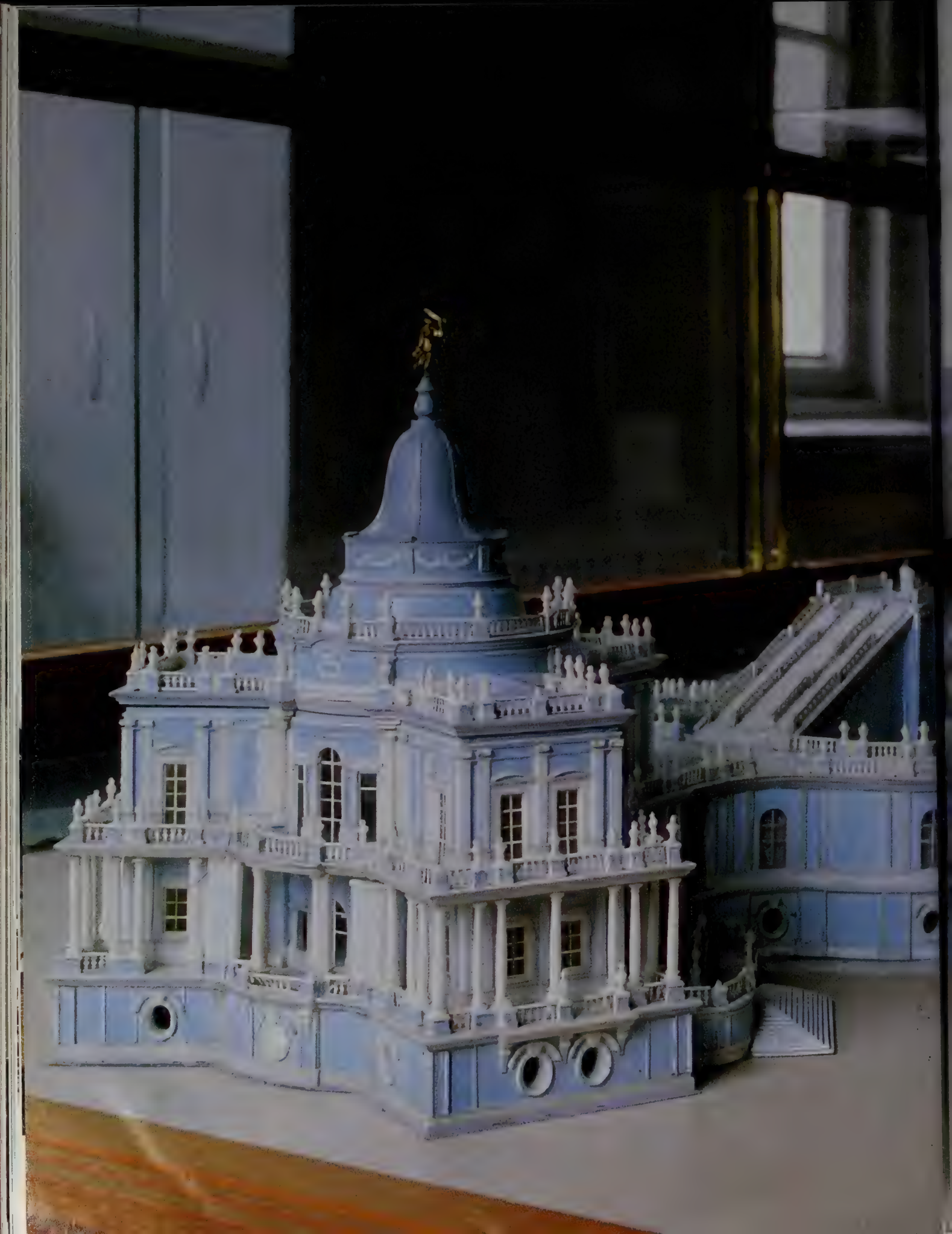
Sir John's friend was irate when he saw the changes and let his opinion be known: "When I came to Chicheley I was so fretted to see such havoc made in the architecture . . . that if Sir John had been home when I first saw it, I should not have forborne the rudeness of exposing all the faults to the utmost."

Strong words, particularly since we now consider Chicheley Hall a masterpiece of English Baroque. But the little fracas between friends does make the point that architecture and design were taken very seriously indeed by the people who lived in the great English country houses. All the more reason why they should be studied and enjoyed and lived in today.□



ABOVE: *A landscape painted for the house hangs in the dining room, which overlooks grounds laid out in 1700.* BELOW: *An overmantel from a 16th-century house on the estate distinguishes the Jacobean bedroom, used by guests on the arts course. Appliquéd and embroidered bed fabric and the crewelwork nursing chair are 17th century.*









A RUSSIAN FOLLY

Visiting Catherine the Great's Baroque Roller Coaster near Leningrad

TEXT BY PETER LAURITZEN
PHOTOGRAPHY BY LARS HANSSON

An unusually detailed model emplaced in the Guarding Hill Pavilion in Lomonosov, Russia, replicates the great Baroque folly that Antonio Rinaldi built between 1762 and 1774 for Catherine the Great (inset, above left, seen in a contemporary engraving). Above, above right: The original wooden "roller coaster" (which no longer exists) tracked a straight line away from the pavilion for quite a distance



Of the many imperial properties that Catherine the Great acquired on seizing the throne of Russia from her husband in 1762, the one that first attracted her attention was the summer residence on the Baltic that in her own day was known as Oranienbaum but today is called Lomonosov.

Catherine commissioned a series of pavilions designated "Her Majesty's Own Dacha," yet despite the apparent preference that this suggests, the empress spent little time at Oranienbaum. It has been calculated that during her exceptionally long reign of thirty-four years Catherine the Great visited her Chinese Palace on only forty-eight days. While she may not have stayed at Oranienbaum after becoming empress, she could easily, in the summer season, visit Antonio Rinaldi's pavilions from her residence in the Great Palace at nearby Peterhof. The "white nights" gave the empress ample daylight in which to cover the eleven miles that separated the two properties and to return to Peterhof, where her apartments were being redecorated in the Neoclassical style to suit her changing tastes.

Even if she was abandoning Rinaldi's Baroque buildings and their Rococo interiors for more up-to-date surroundings, the empress never lost her taste for occasional amusement. And to that end, nothing equaled the second pleasure pavilion or folly that Rinaldi built for her at Oranienbaum between 1762 and 1774. This was the amaz-

ABOVE: *Plasterwork garlands, flowers, vases and borders complement the frescoed ceiling of the Porcelain Room.* BELOW: *Decorative wall brackets hold Meissen figurine groups, many of them created by the great modeler Johann Joachim Kändler.*



ABOVE: *The domed hall on the upper floor of the pavilion was embellished with frescoes and gilt stucco work created by Giuseppe and Serafino Barozzi, a pair of Italian artists working in the tradition of 18th-century Venetian interior decoration.*



ing Katalnaya Gorka, the Coasting (or Sledding) Hill Pavilion set deep in the park of the Oranienbaum estate. As the idea of coasting or sledding suggests, the pavilion owed its origin to winter sport. Russian "ice hills" make frequent appearances in eighteenth-century memoirs, where contemporaries describe them as wooden towers often ornamented to look like temples with steps mounting to a platform some sixty feet above the ground. From this height a wooden slide descended to the ground in a steep slope. In the freezing weather of the Russian winter, water was poured down the slide, making it a slope of solid ice.

What Catherine the Great had built in the park at Oranienbaum enabled her to enjoy the excitement in the summer as well. Amusement parks and fun fairs throughout the world owe the empress and her architect a debt of gratitude for inventing the roller coaster. The tower of the Katalnaya Gorka is not as tall as those built for the winter ice mountains, but Rinaldi lavished on it the entire Baroque repertory of architectural ornament: richly carved

continued on page 156

LEFT: *The empress Catherine's Italianate taste in Rococo décor is reflected by a floor constructed in a Venetian scagliola technique.*

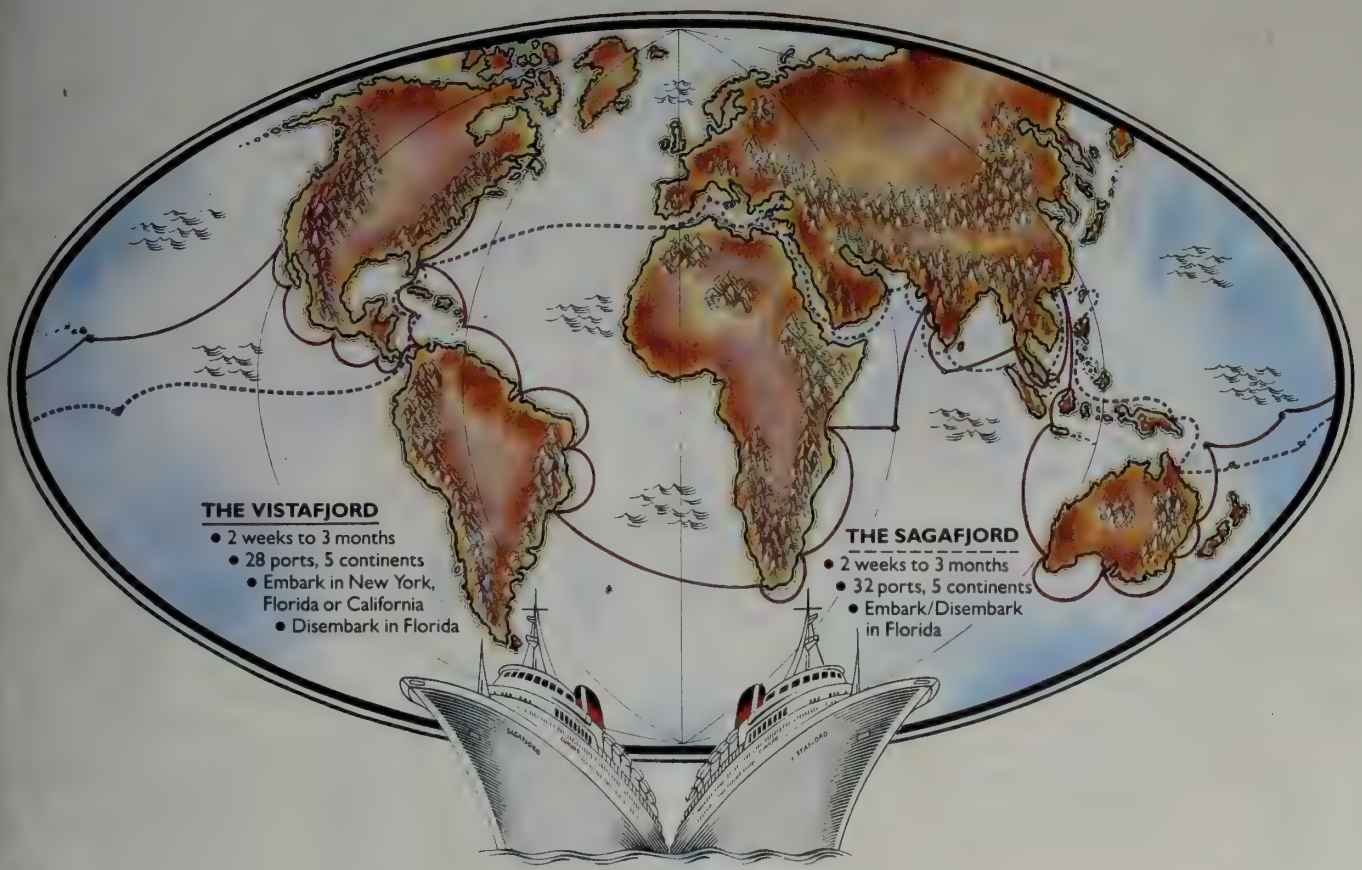


VISITING THE COASTING HILL PAVILION

Permission to visit Catherine the Great's pavilions at Lomonosov must be obtained from Intourist, the Soviet state travel authority. The American agent booking the visitor's hotel in Leningrad normally makes such a request. However, Intourist officials reserve the right to schedule the visit as they think best, and it is only on arrival that the tourist discovers if and when permission has been granted.

The 25-mile drive from Leningrad to Lomonosov is not difficult provided the driver is not put off by Russian road signs or the fact that neither parking lots nor entrances are normally signposted. The trip may be combined with a stop at Petrodvorets (formerly Peterhof), where the visitor should ask to see not only the Great Palace but also the Monplaisir and Hermitage pavilions nearby. As there are no restaurants open to tourists at Lomonosov, it is best to have the hotel in Leningrad prepare a box lunch.

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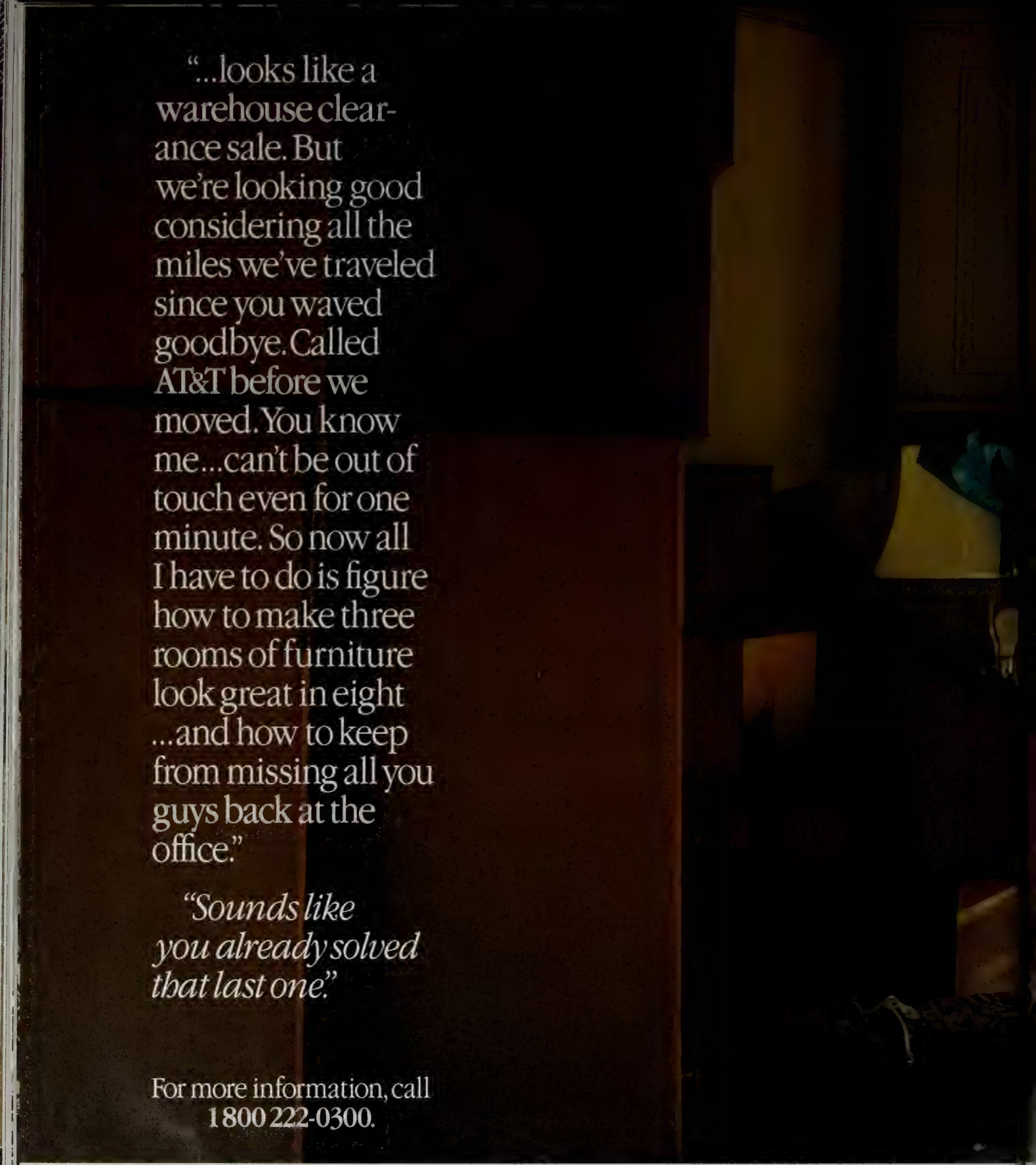
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A RUSSIAN FOLLY

Catherine the Great's Baroque Roller Coaster near Leningrad

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classical columns, balustrades and vases, and a double staircase rising to the lower outer gallery. The wooden track for the specially built sledlike carriages descended from the building's upper gallery or terrace. As can be seen from a model preserved in the building today, the track followed a straight line away from the pavilion for a considerable distance. It rose and fell through three steep slopes, but sadly, both the track and the colonnade that surrounded its great length no longer exist. Only Rinaldi's handsome pavilion survives to suggest the effect of delightful surprise that Katalnaya Gorka must have provided for the empress's guests.

However, the pavilion is enough, even for the visitor of today. Inside the building a graceful marble staircase rises to the main floor. The centerpiece of Rinaldi's creation proves to be an immense domed hall with great windows illuminating pastel walls that glitter with gilt fronds and frames. The exuberant joy of Rococo décor is echoed in one of the three square chambers opening off the central hall that, from the outside, give the pavilion its triangular configuration. Here wall surfaces burst to life with a collection of swirling, posturing Meissen porcelain figurines in allegorical groups, each supported by plasterwork brackets molded to fit the free-form bases of these frivolous porcelain fantasies. The brackets themselves are as lively as the figurines—sometimes the very tips of a bird's plasterwork wings will hold up the porcelain base, while other figure groups rest on the hunched shoulders of crouching stucco monkeys. The frescoed ceiling, the scagliola floor and the carved-marble fireplaces complete a bright interior that must have seemed doubly refreshing and restful after a plunge down the long track to the cheers and merriment of hundreds of spectators.

The fashion for such frivolous amusements vanished with the Rococo taste of the ancien régime. Both Catherine the Great's son and grandson adopted the Neoclassical taste that the empress had introduced elsewhere in the imperial domains: at the Palace for Paul at Pavlosk, in the Alexander Palace at Tsarskoe Selo (now Pushkin) and even in the redecoration of the imperial apartments in other summer residences. Oranienbaum was assigned to the czar's younger sons, and in the nineteenth century the bluestocking Grand Duchess Helen, sister-in-law of both Alexander I and his brother Nicholas I, had the dilapidated track and its colonnaded enclosure dismantled. At the same time she completely transformed the formal planting and parterres of Catherine the Great's extensive gardens into a *parc à l'anglaise* that now makes the visit to Oranienbaum a refreshing contrast to the busy streets and crowded museums of twentieth-century Leningrad.□



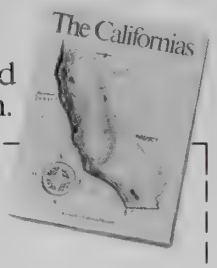
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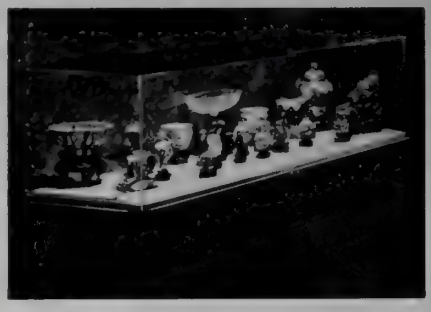
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A MAYBECK LEGACY

The 1909 Leon K. Roos House in San Francisco

By Sally Woodbridge

"FOR THE PAST eleven years I've felt as though I've been caring for an elderly patient with multiple ailments. Now, I am happy to report, the patient has been restored to good health." Dr. Jane Roos is talking about the San Francisco house designed by Bernard Maybeck in 1909, which she inherited in the late 1970s from her mother-in-law, Mrs. Leon L. Roos. The house was a wedding present from the bride's father, Morris Meyerfeld. Although he had chosen an architect for it, his daughter, Elizabeth Leslie, wanted Maybeck to design the house. How, at such a young age, she could have made such a firm decision is not clear, but Jane Roos speculates that Maybeck's training at the Ecole des Beaux-Arts in Paris and his reputation for dramatic design influenced her choice. Leslie, as she was called, had traveled in Europe with





PHOTOGRAPHY MARY E. NICHOLS

"He understood Maybeck—his talent and his slight craziness," says Dr. Jane Roos of architect Richard Brayton, who refurbished Bernard Maybeck's 1909 Leon L. Roos residence. "He was able to both restore the house and make it livable." ABOVE: The half-timbered house, with Tudor and Gothic detail, steps up a hill near San Francisco's Presidio Heights.

LEFT: Betty de Jong's portrait of Elizabeth Leslie Roos—who received the house as a wedding gift from her father—hangs above the dining room fireplace, designed by Maybeck. Flanking it are Elizabeth and Leon Roos's dining chairs, original to the house. Bronze lion's-head andirons are Italian. Maybeck designed the sconces and switchplates.

As the Roos guest book records, Maybeck met his most famous contemporary, Frank Lloyd Wright, at the house.

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The 1909 Leon K. Roos House in San Francisco
continued from page 162



her father, a partner in the Orpheum Theater Circuit, when he went there to search for talent. Her experiences on these tours gave her a lasting love of theater both on and offstage.

By the time he received the Roos commission, Maybeck had been in the Bay Area for twenty years; his houses, largely in San Francisco and Berkeley, where he lived, were well known. He had also gained an important patron in Phoebe Apperson Hearst, for whom he designed a reception hall in Berkeley in 1899 and a Germanic complex of stone buildings for her northern California estate, Wyntoon, in 1902–3. A rich variety of commissions followed the Roos house (for which he designed additions in 1913, 1916 and 1926), including the Palace of Fine Arts, the most popular building at the 1915 Panama-Pacific International Exposition and still the emblem of the city's Mediterranean spirit. As the Roos guest book records, Maybeck met his most famous contemporary, Frank Lloyd Wright, at the house.

Bernard Maybeck shared with Leslie Roos an enthusiasm for the theater, and he enjoyed staging family pageants at home for which he designed costumes and sets. With such sympathetic clients, Maybeck must have felt free to design a great living hall as the focal space in the Roos

ABOVE: "For 1909, this is a remarkably contemporary layout of continuous open space," says Brayton of the redwood-paneled living room, entrance hall and dining room. Maybeck's chandeliers hang from the 30-foot-high ceiling in the living room, where verticality is emphasized. Roos family crests embellish the Maybeck-designed chairs and table, right.

INSET ABOVE: The central focus of the living room is a grand medieval-style fireplace of cast plaster and concrete with carved lions' heads on each side of the opening. "We were fortunate to find craftsmen with the skills needed to repair the cast plaster fireplaces and the other Maybeck-designed elements," says Jane Roos. Two French flax spindles are placed before the opening; the cast-iron pot suspended in it was used to humidify the air.

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The 1909 Leon K. Roos House in San Francisco
continued from page 164

house. Occupying the rear wing of the house, the hall was conceived as a theatrical setting complete with furnishings freely adapted from the Gothic vocabulary. Maybeck also created family heraldry that was woven into fabric for chairs and the banners that hung from long poles mounted on the walls.

The space was perfectly suited for entertaining large numbers of guests, who reached it from the skylit vestibule inside the main entrance. Their hosts greeted them from a stagelike room centered in the long side of the hall opposite the monumental fireplace. Raised four steps above the living room floor, it permitted a dramatic entrance into the hall in full sight of the assembled company.

Dr. Jane Roos remembers first seeing her future mother-in-law dressed in a tea gown standing by this fireplace. Like many of Maybeck's fireplaces, it is an imposing composition, a medley of Gothicky pieces that ascends the height of the wall above a cavernous hearth. Maybeck neither repeated his fireplace designs nor used the traditional materials of stone and marble. He preferred to have plaster and concrete tinted and cast into fanciful, unorthodox forms that conveyed the proper mood.

The ceiling beams of the living room rise to a height of thirty feet at the ridge. The four chandeliers that punctuate the space have flowerlike fixtures suspended on nearly invisible lines from their metal framework high above. These constellations of starry lights create the effect of a secondary, illusory ceiling. The tiny bulbs were clearly not intended to illuminate the room, but like fairy lights, they lend enchantment and heighten the mystery of the shadowy space above.



A second-floor living room/study is located in a wing that Bernard Maybeck added to the house in 1926. The fireplace with classical egg-and-dart design and the silk tassel lamps are by Maybeck. Elizabeth Leslie Roos's needlework scroll adorns the fabric-upholstered wall. Left to right, a painting attributed to James Whistler, one by Leon Gaspard and *Fairy Tales* by Joseph Raffael. The photographs are of various members of the Roos family.

Maybeck never tired of playing with Gothic quatrefoils and trefoils. His early training and experience in custom furniture design (also his father's work) apparently freed him to use these motifs both on exterior elements—they appear in the roof brackets and balcony railings of the Roos house—and in interior furnishings. The armchairs and couch in the living room feature quatrefoils scaled like building elements, while smaller versions adorn doorplates and even the front doorbell.

The Roos house was the largest of Maybeck's town houses and the culmination of his series of so-called Gothic houses. Its high-pitched gable roofs set a strong vertical emphasis accentuated by tall chimneys and a rectangular pattern of dark half-timbering on white stuccoed walls. Minor architectural forms project and recede from the wall planes, increasing their sculptural quality.

The steeply sloping site may have prompted concern for the building's stability in earthquake-prone San Francisco. Whatever the reason, the foundation is a lattice of heavy beams attached to wooden piles driven into the hillside. This eliminated the need for the high, fortresslike foundation walls typical of hillside structures and allowed the house to descend to the

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A landmark that says "Hollywood" as clearly as the sign in the hills.



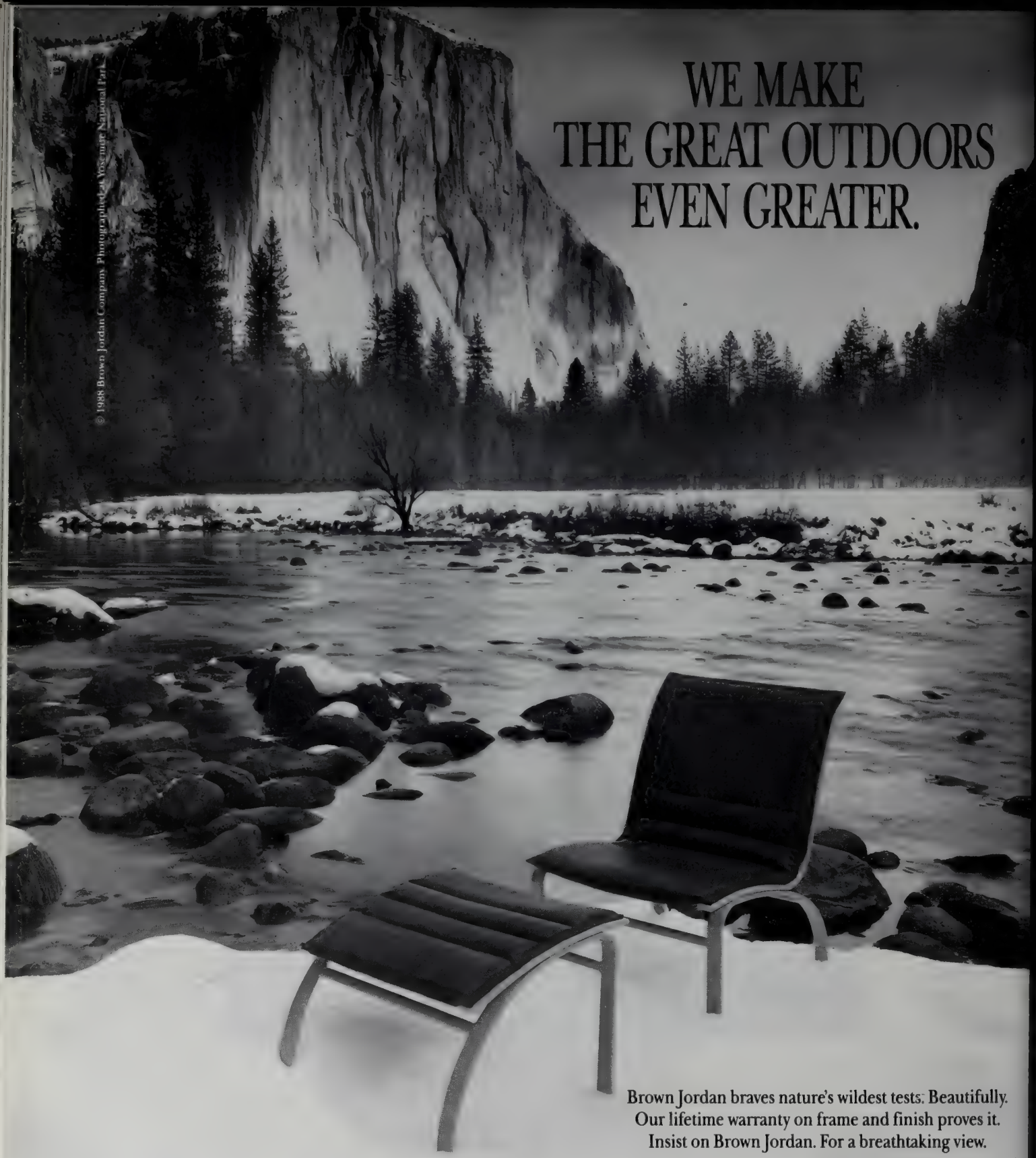
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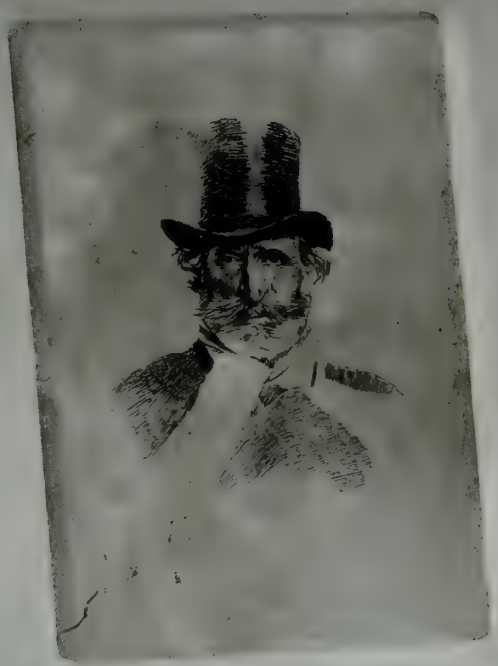
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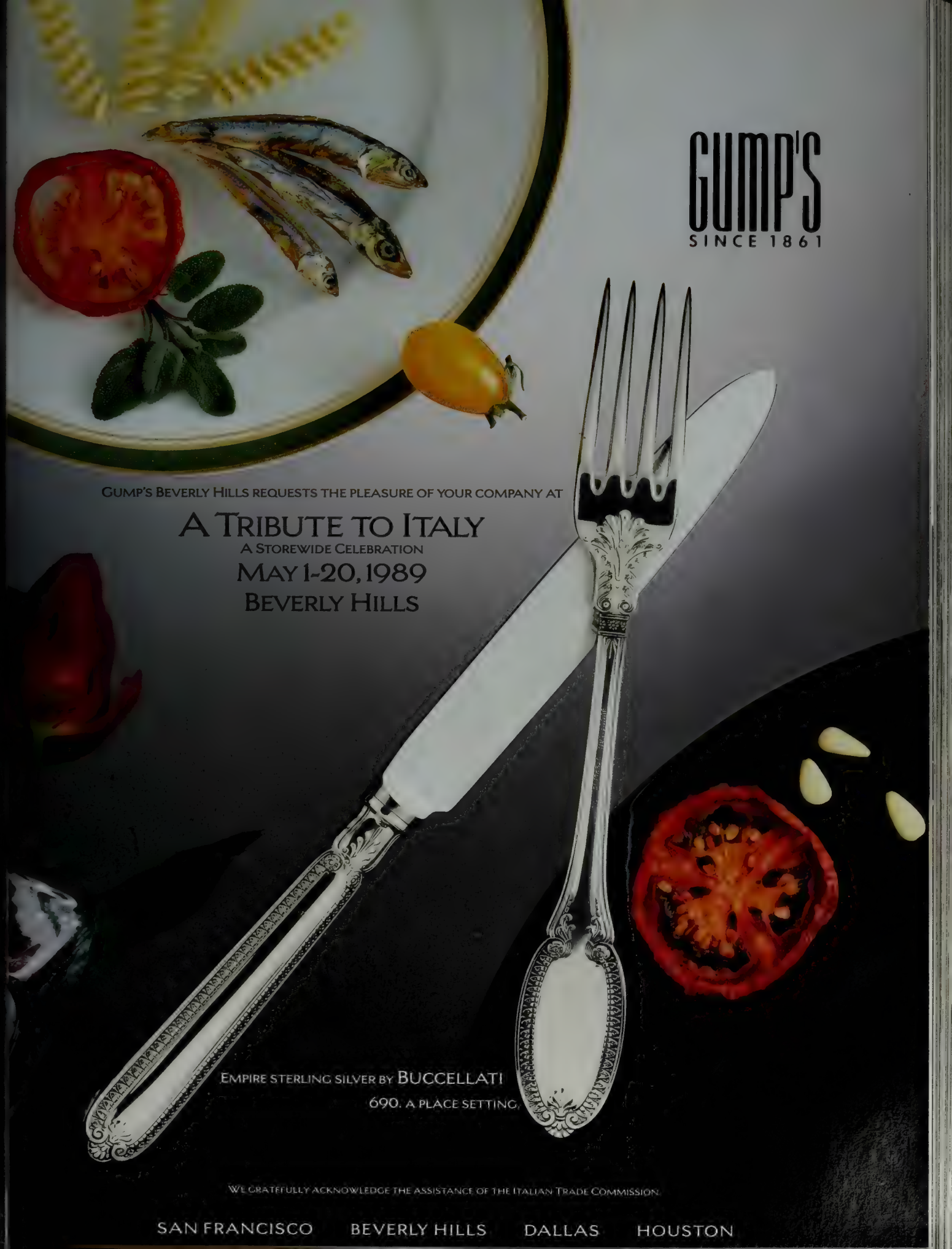
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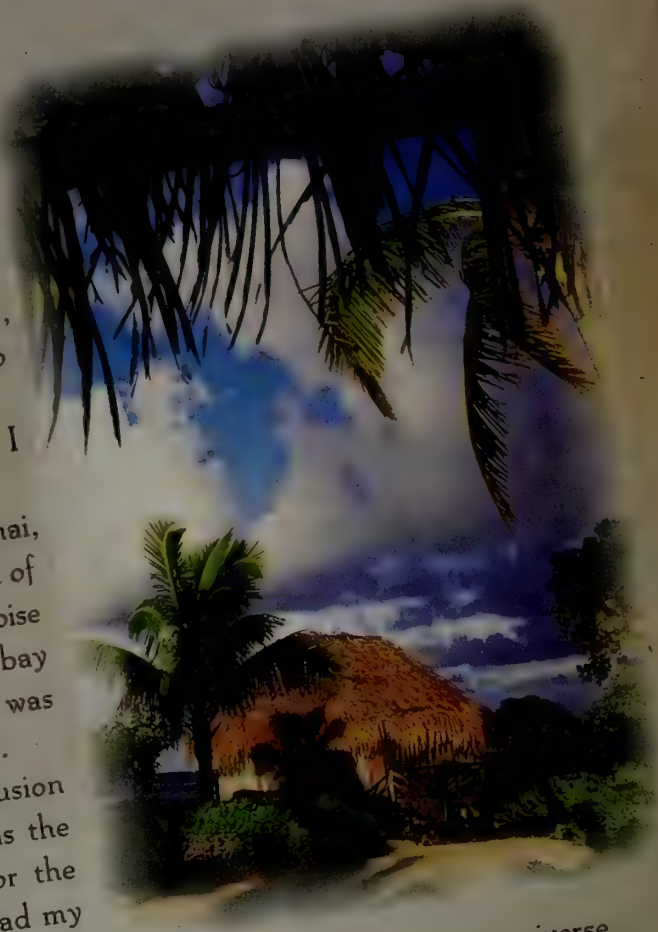
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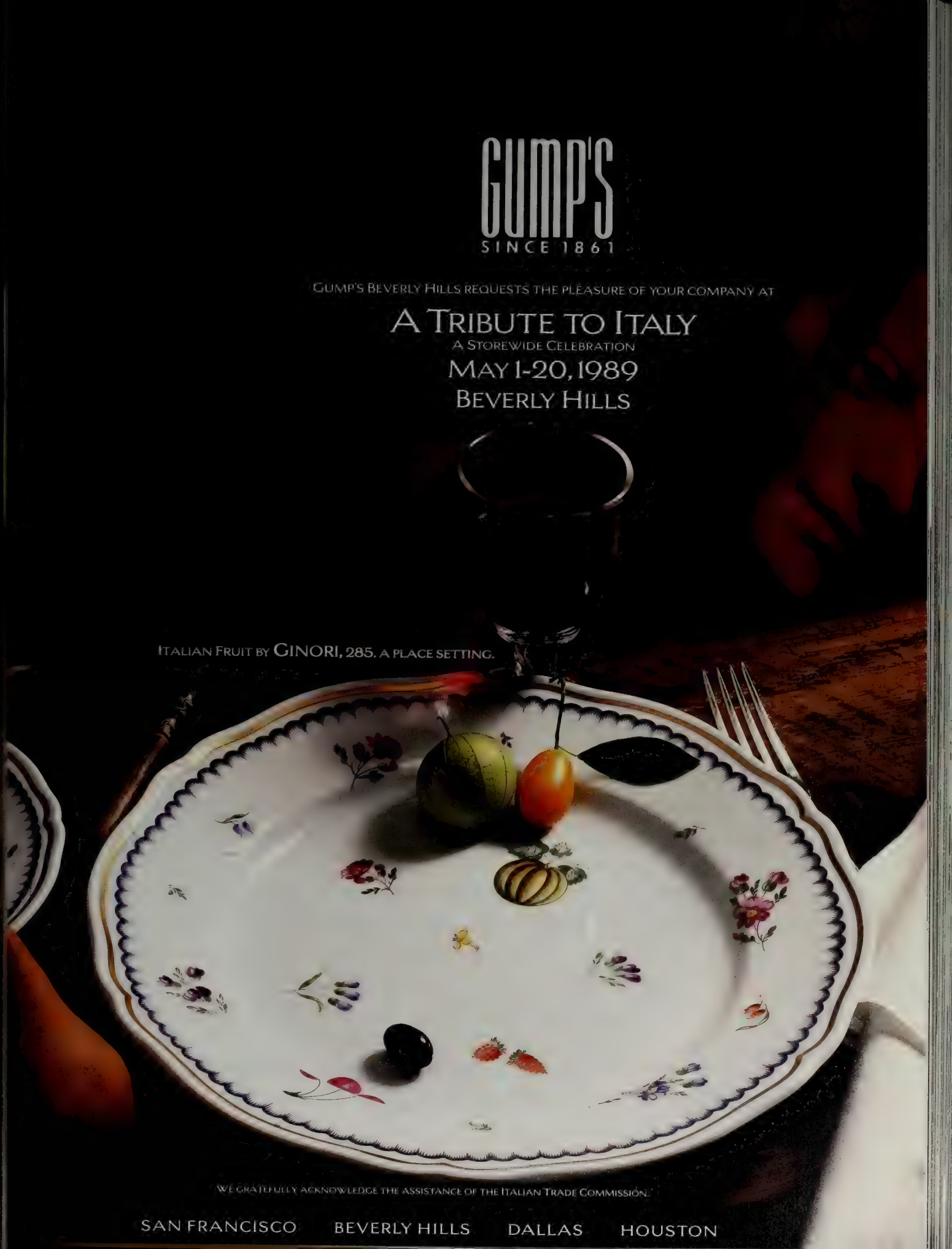
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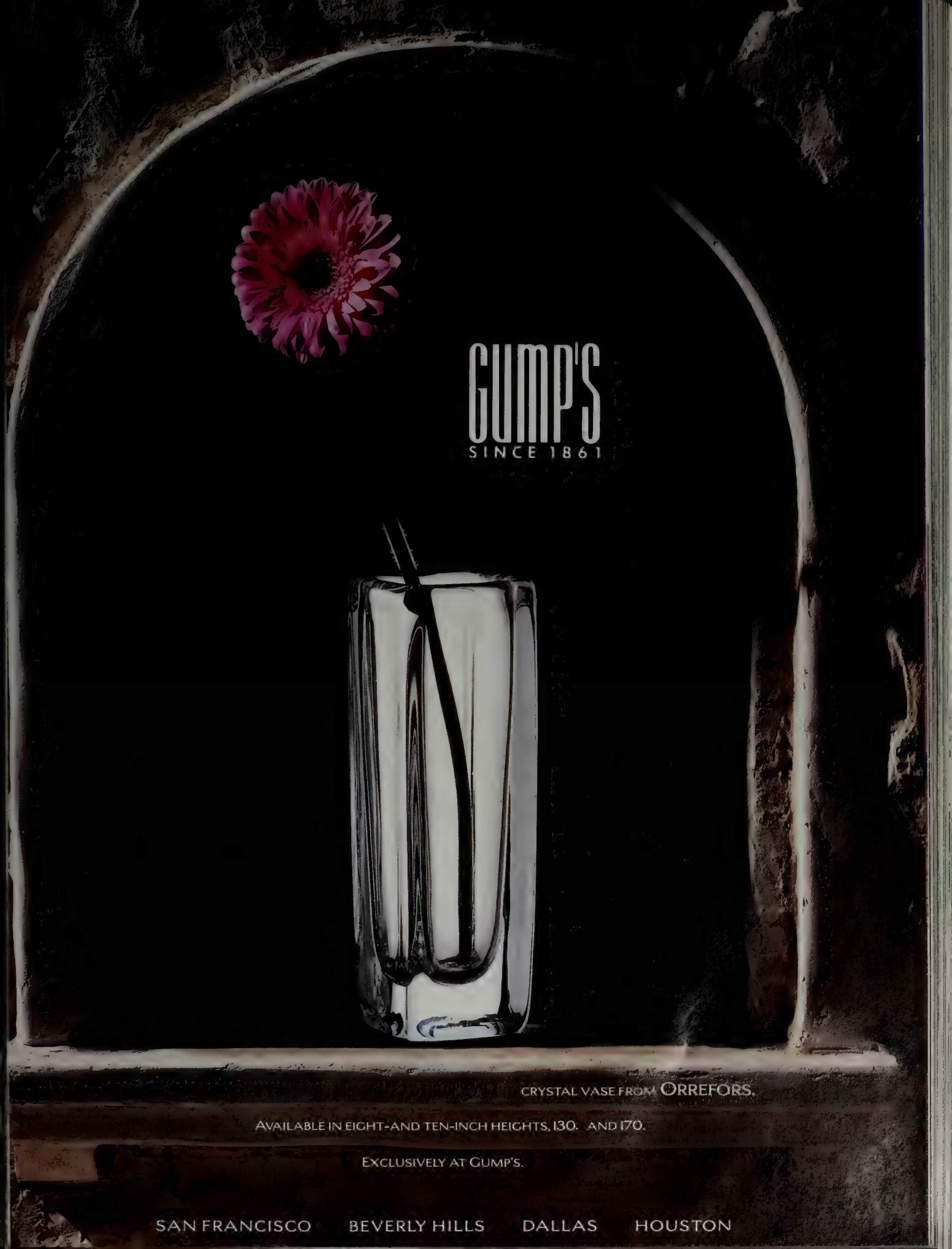
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The 1909 Leon K. Roos House in San Francisco
continued from page 100

street level. The basement contained a laundry and servant rooms in addition to a garage entered from the front of the house. The garage had a massive mechanized turntable to facilitate maneuvering Leon Roos's touring car. Jane Roos has heard that it was believed to be the first gasoline-powered car in the city. In any case, it was famous for having transported the family to San Jose after the earthquake and fire in 1906.

Jane Roos's husband, Leslie, died in 1968. By the time she occupied the house, the turntable had rotted, as had the wooden window boxes, portions of the porch floor and some of its pillars. The roof leaked, and the flashing around the main fireplace had eroded so that it also leaked. Although she treasured the house both for its family memories and for itself, she did not think of it as *her* house. "My mother-in-law must have sensed that I would be a good caretaker or she would not have left me the house," she says. "But it was very difficult for me to adjust to such a grand setting."

The difference in lifestyles of mother and daughter-in-law prompted Dr. Roos to create living spaces for herself and her son and his family (who came to live with her) that would not alter the character of the main part of the house. Since the kitchen was antiquated—Dr. Roos doubts that her mother-in-law ever set foot in it—it was the logical place to begin. Architect Richard Brayton, who directed the restoration process, designed a new kitchen/family room clad in anigre wood, an African veneer that is warm like redwood but lighter in tone. Since the house originally had only two bedrooms, located in the front wing, Brayton remodeled the former servant quarters in the attic above the living room into three new family bedrooms and a bath.

As is typical in the best historic restoration projects, much of the new work hardly shows. Brayton designed a new garage, shifting the entrance to the side street, which required new landscaping, street trees, an irrigation system and paving. The old turntable at the front of the house was memorialized by a tinted and textured concrete disk. All the redwood paneling was cleaned with a mild dry-cleaning solution. Fortunately, the dining room's mauve, plush-covered wall panels edged in gold gimp did not need cleaning, which might have destroyed them. Because of the leaks, the grand living room fireplace had to be repaired and restored.

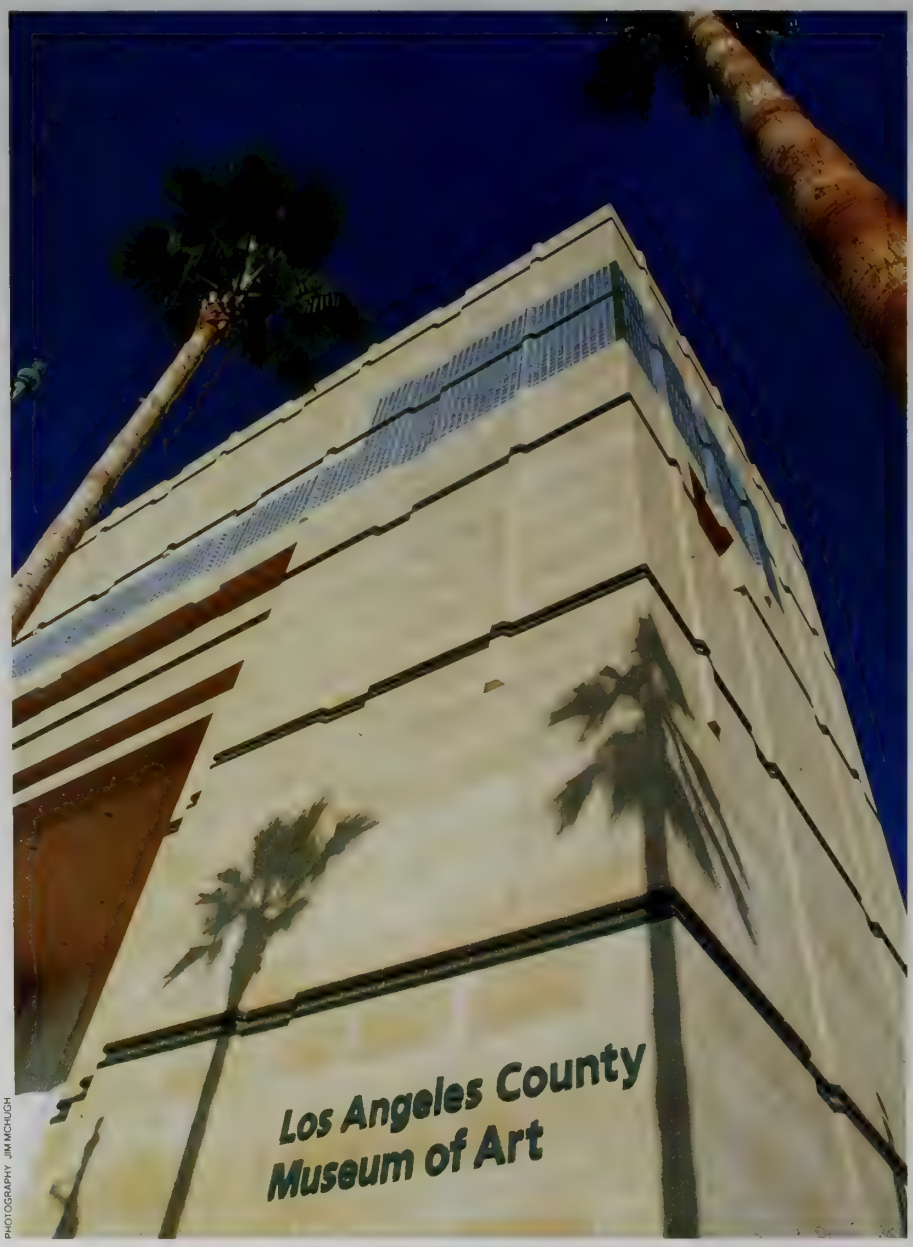
All of this work was labor-intensive and expensive, to say the least. And the end is not in sight. Jane Roos now plans to remodel the basement laundry and servant rooms as a playroom for her grandchildren. Reflecting on her eleven years of caring for this architectural masterpiece, Jane Roos recalls sharing her concerns with other owners of Maybeck houses. "We agreed," she says, "that preserving these houses becomes an obsession. It has to be that way because every task is so difficult that if you weren't obsessed, you would just give up."□


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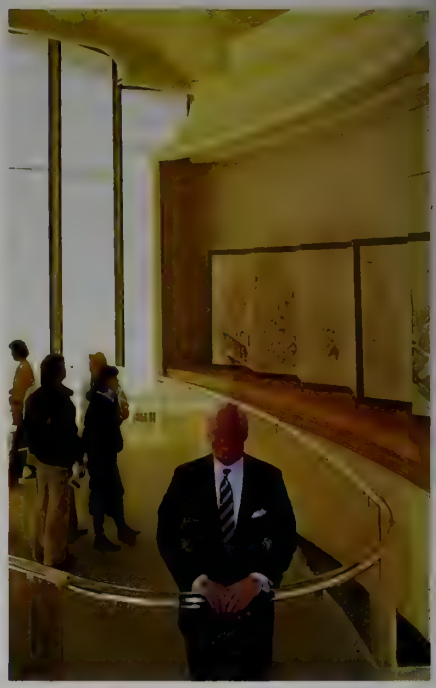
Museum Director Earl "Rusty" Powell III Navigates Fin-de-Siècle Los Angeles

By Hunter Drohojowska

EARL A. POWELL III was in the right place at the right time—Los Angeles, 1980. He became director of the Los Angeles County Museum of Art (LACMA) when it was a sleepy institution in a city that had never held much respect for culture. Over the last decade, however, the city and its attitude have matured. And Powell helped bring about that change.



PHOTOGRAPHY JIM MCHUGH



Powell, a florid, athletic man of forty-five who goes by the nickname Rusty, was executive curator at the National Gallery of Art in Washington, D.C., when he accepted what people called "the L.A. challenge." With his East Coast establishment standards and his Williams/Harvard education in art history (he wrote his Ph.D. thesis on the nineteenth-century American painter Thomas Cole), he did not seem the sort to adjust easily to the Los Angeles lifestyle.

Powell winnowed the valuable aspects of his background and gingerly grafted them onto his experience in the West. From the beginning, he concentrated on building the museum's collections with an eye for quality in areas that were still relatively open and affordable. And he jettisoned preconceptions and bureau-

"What you collect is an issue of quality," says Earl A. ("Rusty") Powell III, director of the Los Angeles County Museum of Art (LACMA). Over the past ten years he has expanded the museum's collections in many areas, including Asian and pre-Columbian. ABOVE RIGHT: Powell stands in the Pavilion for Japanese Art, designed by the late Bruce Goff. ABOVE LEFT: The museum's front entrance.

continued on page 176



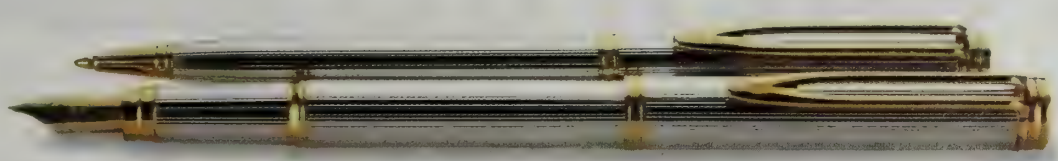
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Museum Director Earl "Rusty" Powell III Navigates Fin-de-Siècle Los Angeles
continued from page 172

Creating a new, multifaceted image, the Robert O. Anderson Building, completed by Norman Pfeiffer of Hardy Holzman Pfeiffer in 1986, houses the museum's collection of modern and contemporary art. Since Powell has directed LACMA, new and renovated space has amounted to over 275,000 square feet, and approximately 26,000 objects have been added to the collections.



cracy that often hamper tradition-bound institutions in the East.

During Powell's tenure the museum has added some twenty-six thousand objects to the collection, most saliently in Far Eastern and pre-Columbian art—areas that coincide with Los Angeles's growing Asian and Latin American populations.

This was a consideration, according to Powell, "to the extent that you don't compromise on issues of quality. It was not a policy directive. But I did think that these were areas in which we should collect." He cites the Proctor Stafford and Constance McCormick Fearing collections, saying LACMA now "arguably has the best collection of Mexican pre-Columbian art in the United States." He points to Joe and Etsuko Price's Shin'enkan collection of Edo period paintings and to the Frances and Raymond Bushell collection of netsuke in the new Japanese pavilion. "I don't know if this addresses the demands of the community," says Powell, "but it certainly manifests who they are." He points out that ten or fifteen years ago there was a different interpretation of the museum's role because the western European heritage had been dominant for so long. "This museum has always done Asian shows," he notes, "but there is much more interest now."

That said, Powell goes on to explain that "L.A. is not different from the East Coast in terms of a museum's fundamental values: collect, display, educate. What you collect is an issue of quality. It's not appropriate for any institution to become a political entity, collecting so many *x*'s whether or not they have a distinguished visual tradition."

Powell considers building collections the perquisite as well as the responsibility of his position. Yet he views it as especially tasking in recent years, a period he wryly refers to as "*le mal du fin de siècle*."

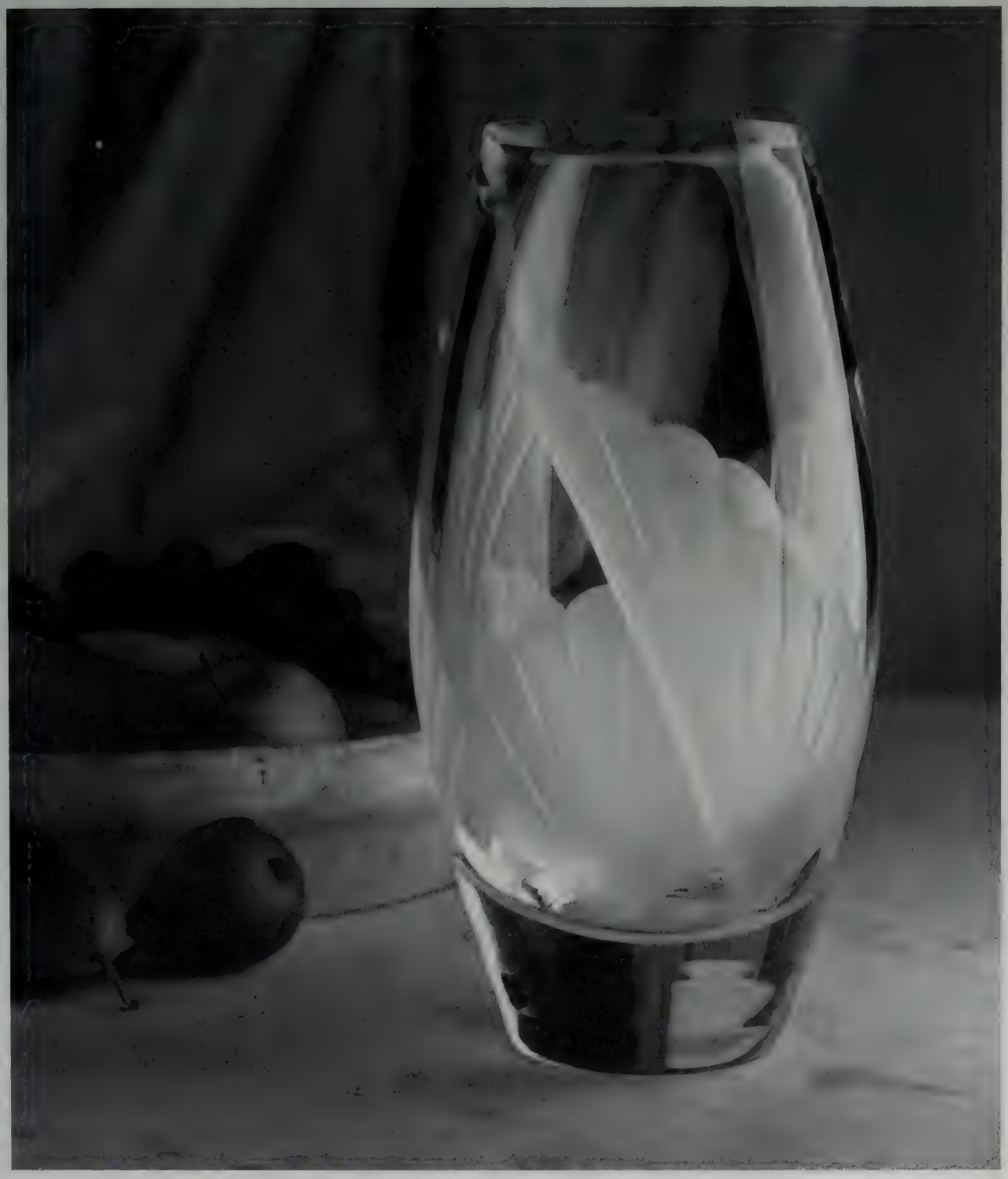
Powell theorizes that the pluralistic cultural developments of the last fifteen years have historical precedents in the cataclysmic changes in western European and American cultures at the end of the nineteenth century. "By the end of the century," he says, "the explosion of trends and sensibilities, the search for new forms of expression, codifies as the art of the next half-century. Gauguin, Cézanne, Cubism—it was amazingly complex at the end of the Victorian era in Europe, and what is happening now is a similar phenomenon. Expressionism, Postexpressionism, neo-Expressionism, Neo-Geo, deconstructivism, postmodernism. But it remains to be seen whether any of these movements will have enduring value."

LACMA has benefited from being 2,500 miles west of New York.

In these times of uncertainty it's difficult to collect contemporary art, Powell observes. "It's so expensive to collect anything, but you'd rather pay more than collect each person or style that comes along. The market has run up the prices. A museum will tend to be ahead of the curve in displaying works of art. Usually, investigations of a scholarly nature are in front of popular taste. But a young artist who commands two hundred thousand dollars—it's not the province of a museum to get involved with that. Museums are going to wait and see if they can encourage a gift."

LACMA calls itself a general art museum and, like its New York counterpart, the Metropolitan Museum of Art, has a mandate to collect the world's culture from prehistory to the present. When Powell took over, he recognized that the museum was strong in eastern Indian and Southeast Asian costumes and art. In addition to strengthening the Far Eastern and pre-Columbian collections, he has stimulated the acquisition of contemporary and modern art, especially photography, and European painting from the eighteenth and nineteenth centuries. The Hans

continued on page 180



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Museum Director Earl "Rusty" Powell III Navigates Fin-de-Siècle Los Angeles
continued from page 176

and Varya Cohn collection of glass, pieces from ancient Greece to the present, was a unique addition.

Powell is adamant that great collections are built on gifts and that recent changes in U.S. tax laws have hurt LACMA and all American museums. "There is less of an incentive to give," he says. "The process has been complicated to the point where people don't want the hassle."

Since 1980 there has been a museum boom in Los Angeles, with the creation of the Museum of Contemporary Art and the Temporary Contemporary and the expanded role of the J. Paul Getty Museum. The competition is friendly yet has undoubtedly contributed to LACMA's own expansions—some 275,000 square feet of new or renovated space since Powell's arrival.

The architectural firm of William Pereira, which built the original museum in 1965, completed an expansion of the Ahmanson Building and a bridge to the Frances and Armand Hammer Wing in 1981, adding some 35,000 square feet of exhibition space.

years of construction. "Buildings are enjoyable,, but in a way I'd rather have them all done," he says. Yet there are plans to build a library and lecture hall and to create new galleries.

Like many of Los Angeles's most important and interesting artists, LACMA has benefited from being twenty-five hundred miles west of the market forces that determine popularity in New York. The museum has developed a fine reputation for exhibitions marked by renegade, unconventional scholarship, departing from the standard Franco-centric view of art history. The Twentieth-Century Art Department has organized important exhibitions devoted to the Russian avant-garde, German Expressionist sculpture and "The Spiritual in Art." The museum has strengthened its holdings in German Expressionism, and the Robert Gore Rifkind Center for German Expressionist Studies, established in 1984, now consists of some five thousand prints and drawings and a library of four thousand volumes, one of the most comprehensive in the world.

"By the end of the century," Powell says, "the explosion of pluralistic trends and sensibilities, the search for new forms of expression, codifies as art of the next half-century."

By 1986 Norman Pfeiffer, of the New York firm Hardy Holzman Pfeiffer, had designed the 115,200-square-foot Robert O. Anderson Building for modern and contemporary art, creating a new façade and courtyard for LACMA in the process. Last fall the 32,000-square-foot Pavilion for Japanese Art, designed by the late Bruce Goff and executed by a former associate, Bart Prince, opened to much acclaim from architecture critics.

Powell, who was involved in the construction of I. M. Pei's East Building when he was at the National Gallery, smiles ruefully about the seven

"Curators here look for areas that have not been overly academicized," explains Powell. "We really don't have a party line."

"That's an interesting aspect of Los Angeles," he continues. "Part of the excitement and vigor of the *mal du fin de siècle* phase we are entering now is here because L.A. hasn't been in the mainstream. People here don't say, 'We can't do that.' Instead it's, 'How do we go about getting it done?' But now it's going to be a different kind of environment. Los Angeles has become a big player in a larger international picture." □

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By Kenneth A. Baker



PHOTOGRAPHY CLARENCE SAUNDERS HULL; COURTESY TIMOTHY STEPHEN FULLER

BELOW: The Court of the Moon, designed by George Kelham, glowed with an azure hue and was the public favorite. North of it stood Arthur Brown, Jr.'s 400-foot Tower of the Sun.

BOTTOM: Flanking the main entrance to the exposition were the two Elephant Towers, designed by 26-year-old Donald Macky. An expensive and dazzling display of vivid color illumined the exposition's buildings at night and was acclaimed as the tour de force.



AFTER IT HAD all ended in September 1940, wrecking balls and bulldozers brought down the mammoth, fragile complex of buildings that had held the 1939 Golden Gate International Exposition, better known at the time as the San Francisco World's Fair. For the previous year and a half, the fair had been "The Magic City"—a civic forerunner of Disneyland—where the march of history could be forgotten in a realm of architectural extravagance and exotic diversions, high and low.

Says Marshall Dill, Jr., son of the fair's president, "It was for my generation a kind of Land of Oz, a place where many things were brought together that would never again be in one place." A visitor (of the right age) could view everything from Botticelli's *Birth of Venus* in the fine arts pavilion to Sally Rand's *Nude Ranch* in the Gayway; from rarities of Chinese painting to sumo wrestling; from a working television set to Billy Rose's *Aquacade*, featuring Esther Williams

Against a backdrop of exotic buildings joined by great courts, the 1939 Golden Gate International Exposition offered magical respite from the Depression. ABOVE: The Fountain of Western Waters and its many statues formed the nucleus of the Court of Pacifica and symbolized the Pacific unity Americans hoped for.



THE OAKLAND MUSEUM HISTORY DEPARTMENT

continued on page 190

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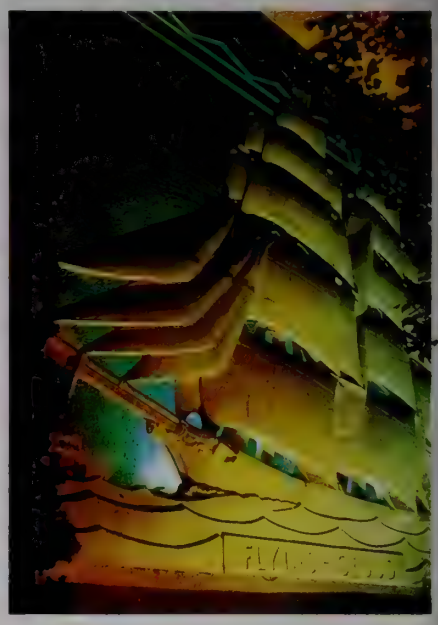
AMERICAN BALLET THEATRE: (Top Left) Cynthia Harvey in LA BAYADERE. Photo by Gregory Heisler (Right) Amy Rose in GAÎTE PARISIENNE. Photo by Martha Swope. (Bottom) Ross Stretton, Martine van Hamel, Kevin McKenzie in ÉTUDES. Photo by Martha Swope.

Vintage Images of a Fifty-Year-Old Miracle
continued from page 186



LEFT: *The Peacemakers* (detail), by Margaret, Helen and Esther Bruton—a painted low relief—depicted figures from East and West meeting at the feet of Buddha. The Bay Bridge, the Great Wall of China and an Aztec pyramid were represented across the top of the mural.

BELOW: One of four large reliefs of the Flying Cloud, by P. O. Tognelli, that bordered the entrance to the Court of the Seven Seas.



and Johnny Weissmuller. The event got off to a slow start, but some seventeen million visitors were ultimately tallied by the giant cash register at the fair's entrance.

Dignitaries—foreign, domestic and Hollywood—made official visits: President Roosevelt, Wendell Willkie, New York's Mayor La Guardia, the maharaja of Kapurthala, Gertrude Lawrence, Eddie Cantor, Edgar Bergen and Charlie McCarthy. There were parades, ceremonies and dioramas boosting everything from Flag Day to major Pacific sea trade routes. But the main event seems always to have been the setting itself. The buildings (most were stucco-covered wood) were colored in tints called Santa Barbara Taupe, Death Valley Mauve and Santa Clara Apricot, and hundreds of thousands of flowering plants kept the grounds streaming with color. Oliver Applegate, who made his own documentary film of the fair, remembers the response of an easterner who was boasting about the New York World's Fair. "Don't you think we have a pretty good fair here?" Applegate asked the man. The answer was, "Well, there's nothing here but all this beauty."

While San Francisco was still firmly in the grip of the Great Depression, a publicist for Standard Oil named Ted Huggins had begun talking up the notion of a world's fair. The city was in no financial shape to undertake such an event, but newspaper editorial writers liked the idea and kept it alive. "The fair came at a needed time," recalls Jerry Bundsen, who then worked with columnist Herb Caen. "Nothing much was going on. There was no place to have fun."

By the late 1930s, after years of hard times and labor strife, the people of San Francisco were accustomed to the idea that the impossible could be done: Against all odds, what were to be the world's two longest water-crossing spans—the Golden Gate and Oakland Bay bridges—were completed. The San Francisco fair, as Huggins envisioned it, would be a jamboree to celebrate the marvel of the bridges, to catch the world's attention and bring in lots of free-spending travelers.



RIGHT: The statue of Pacifica, designed by Ralph Stackpole, stood at one end of the Court of the Seven Seas, a 1,000-foot-long corridor that was lined with crow's-nest lampposts.

The cultural legacy of the fair is scant and scattered, and the largest reminder of the San Francisco fair today is the site itself. Treasure Island (the name chosen for its promise of adventure) is a four-hundred-acre atoll built by the Army Corps of Engineers in the middle of San Francisco Bay in 1936 and 1937. It sits flat as a lily pad north of the rocky prominence of Yerba Buena Island

continued on page 192

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Vintage Images of a Fifty-Year-Old Miracle
continued from page 190

(through which the Oakland Bay Bridge runs). The federal government put big money behind the project thanks to the wildly impractical proposal to make Treasure Island San Francisco's international airport once the fair was over. Instead, it was put to use as a naval base almost from the moment the fair closed.

World War II would soon shatter the optimism of which the fair was a dazzling, ephemeral symbol. "The war changed things rapidly," remembers Zoe Dell Lantis Nutter, the fair's official "theme girl." "We had a Lithuanian, an Estonian and a Latvian exhibit at the fair, and I became close friends with some of the kids who ran the exhibits. When the war broke out I was doing a show in Oregon and was gone only a few days. When I got back to San Francisco, my friends were gone and nobody knew where they went."

Some of the Bay Area's most prominent—and conservative—architects contributed to the fair's design: Bernard Maybeck, William Merchant, Timothy Pflueger and William Wurster. They produced what fair promoters thought the public would want—nostalgia, not a foretaste of the future, already ominous with rumblings of another war. New York called its 1939 world's fair "The World of Tomorrow," but San Francisco's fair looked backward to the Panama-Pacific International Exposition of 1915, which celebrated the rebuilding of the city after the 1906 earthquake, and the opening of the Panama Canal.

The architects concocted a mode of architectural pastiche that came to be called Pacific Basin (or Exposition) Style. It was intended to echo the fair's theme, the dawning of international cooperation among cultures bordering the Pacific. The term (like the theme) was soon forgotten, and the style was subsumed in hindsight under Art Déco. It borrowed motifs from the architecture of Bali, Cambodia and the ancient Maya. However, by all accounts it was not the architecture of the fair but the lighting of it by night that made it memorable. Michael Crowe of the Art Deco Society of California points out that "there is a misconception that Art Déco is always pastel. For the most part there is a strong use of color in Art Déco. This was very much a part of the lighting of the fair buildings."

Light sources at the San Francisco exposition were concealed to make the illuminated structures look as if they were glowing with their own radiance. "If you didn't see it then," says Jerry Bundsen, "you can't know what a glorious sight it was, with those golden lights out in the bay. It was just wonderful."□

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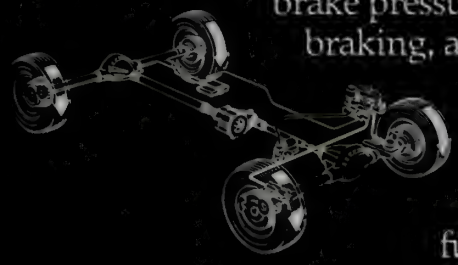
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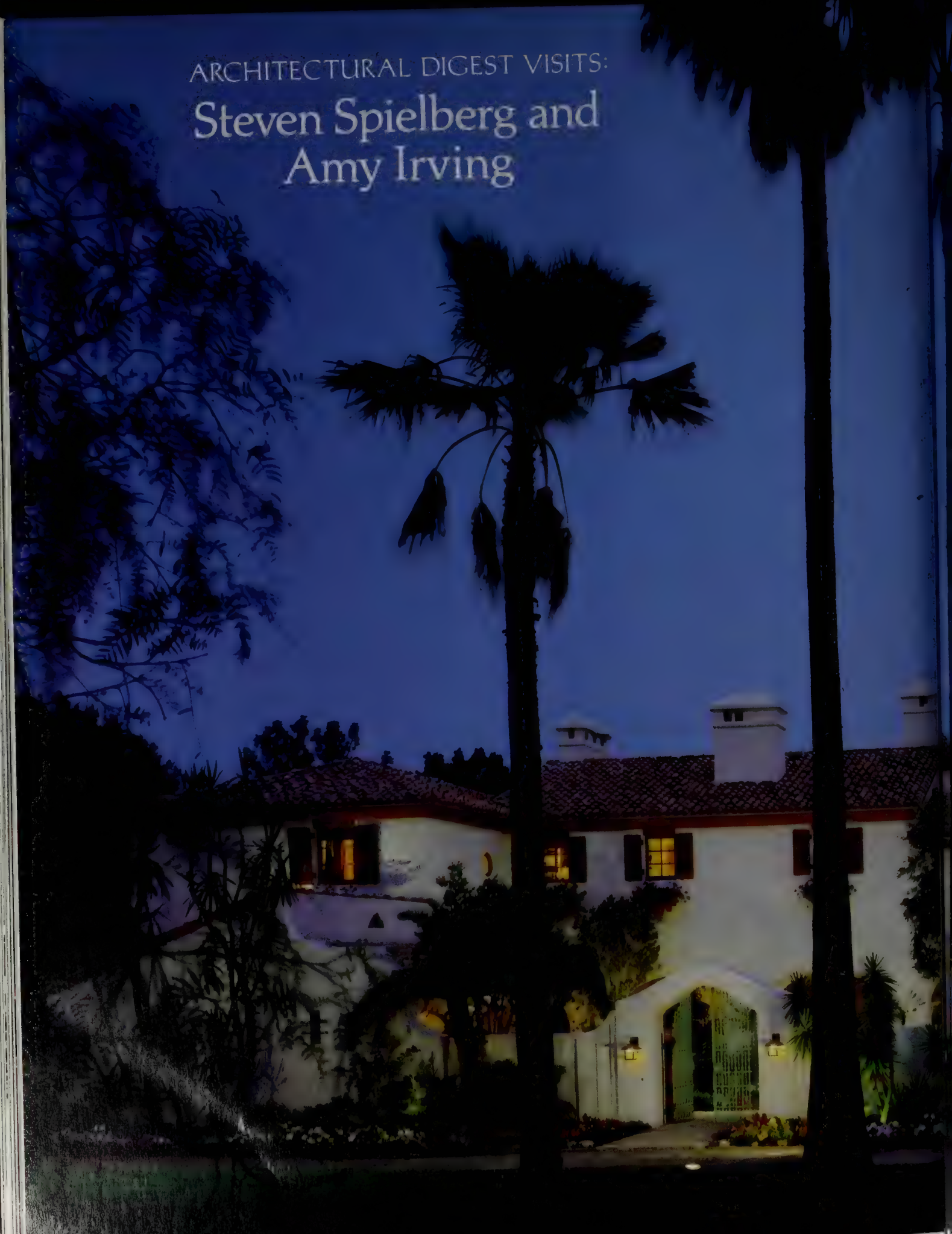


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ARCHITECTURAL DIGEST VISITS:

Steven Spielberg and Amy Irving

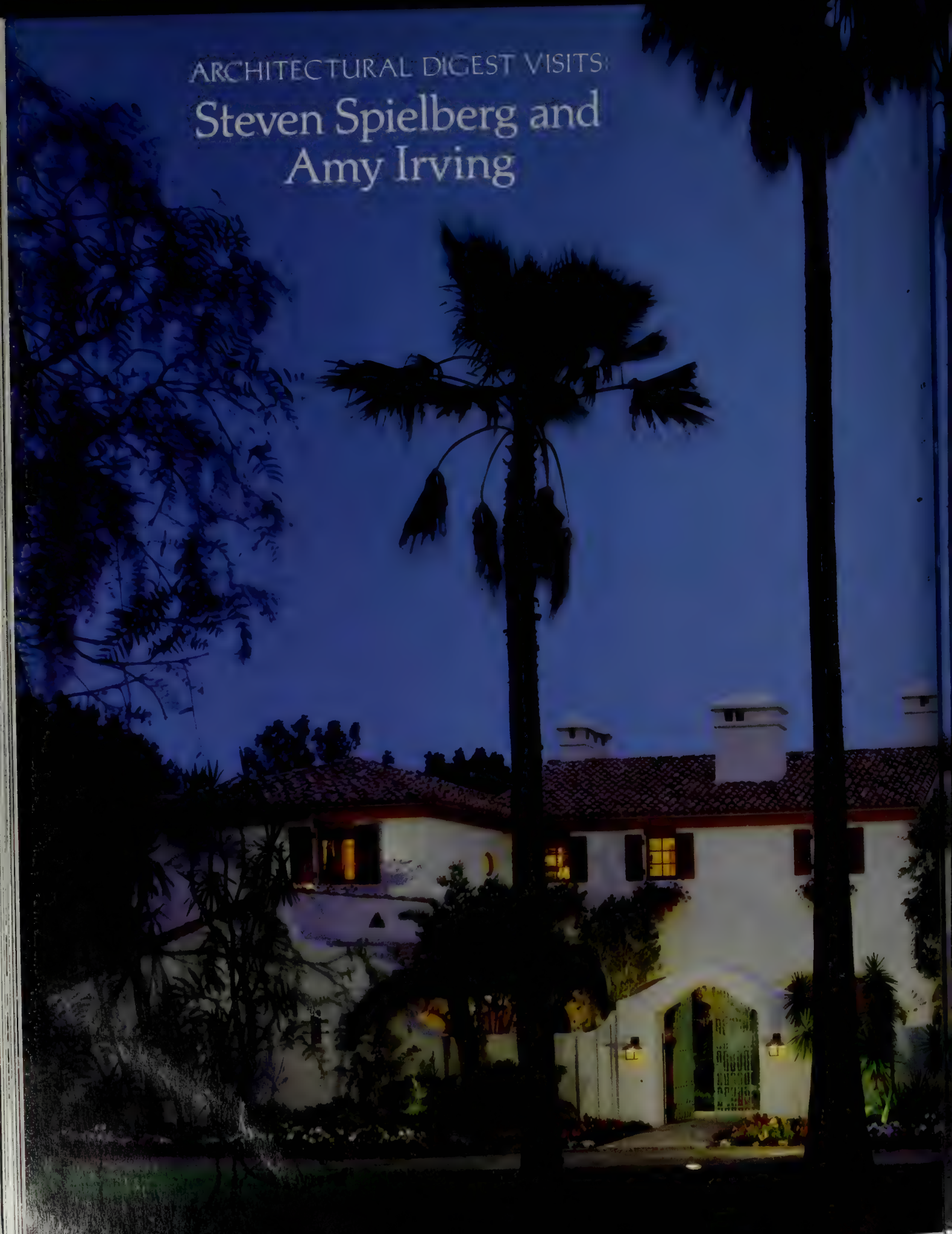




ARCHITECTURE BY HARRY NEWMAN, AIA
INTERIOR DESIGN BY FRANK PENNINO
TEXT BY HARRY HURT II
PHOTOGRAPHY BY MARY E. NICHOLS

ARCHITECTURAL DIGEST VISITS

Steven Spielberg and Amy Irving





ARCHITECTURE BY HARRY NEWMAN, AIA
INTERIOR DESIGN BY FRANK PENNINO
TEXT BY HARRY HURT III
PHOTOGRAPHY BY MARVIN NICHOLS



PRECEDING PAGES AND COVER: "A little French, a little Italian and a little Spanish," was Steven Spielberg's directive to architect Harry Newman, who transformed the Pacific Palisades house that Spielberg, his wife, Amy Irving, and son, Max, use as their main residence. Original wrought-iron gates from the turn of the century (inset) open onto an enclosed patio paved with French terra-cotta tile and a pond stocked with koi. ABOVE: "Amy found the Charles Voysey carpet, made about 1910, and we built the living room around it," says designer Frank Pennino, who focused the interiors on the Spielbergs' collection of Arts and Crafts works. Set against the mahogany-framed windows is a Dirk Van Erp copper lamp, circa 1910. OPPOSITE: Turn-of-the-century glass tiles by Tiffany & Co. surround the fireplace; on the mantel are Rookwood, Fulper and Grueby pottery. Sofa fabric by Donghia.

ONCE UPON A TIME not so very long ago, the world's most successful dream merchant decided to create a dream house that he and his family could truly call home. Blessed with a childlike idealism, he believed that he could transform his fantasy house into a real palace by tackling the project with the same passionate zeal and personal attention to detail that had enabled him to make dreams come true on the silver screen. "The only difference between redoing the house and making a film," says Steven Spielberg, "is that I paid for it."

Act 1 began in the summer of 1985 when Spielberg, who was then in postproduction for *The Color Purple*, embarked on a search for the right property. He and actress Amy Irving were the proud parents of a newborn son named Max. During their professional sojourns to the East Coast, the couple usually shuttled back and forth between a spacious Manhattan apartment and a summer cottage in the Hamptons designed by Charles Gwathmey (see *Architectural Digest*, May 1988). But neither of these locales seemed appropriate for raising a child.

Spielberg concluded that Los Angeles was the only logical place to live. A native of Cincinnati, he had first moved to Los Angeles in 1966 to study filmmaking at Cal State Long Beach. Like his wife, he was inextricably bound to the city by the demands of his career. Los Angeles was also the headquarters of Amblin Entertainment, the production company he ran out of a Santa Fe–style office on the Universal Studios lot (see *Architectural Digest*, May 1985). As he puts it, "I'm not the kind of guy who can live on a horse ranch in West Virginia."

At the time, Spielberg already owned two Los Angeles residences: a whimsically remodeled former bachelor pad in Coldwater Canyon and a beach house in Malibu. And yet these cozy pieds-à-terre were intended only for part-time occupancy. He now wanted to establish a principal residence, a family nest with an aura of permanency and continuity as well as grand romance. Spielberg knew he had found what he was looking for when a real estate agent showed him a rambling, tile-roofed stucco mansion nestled on a three-acre hillside in Pacific Palisades.

"I was attracted to the house by the site and the location of the property," Spielberg recalls. "The view was from Los Angeles International Airport all the way to Malibu. On the left it was flanked by beautiful trees. On the right it was flanked by Will Rogers State Park, which was the most attractive thing about the site. I knew they could never destroy the park view with homes. It was like going to Hawaii and finding the perfect cove."

What's more, the house had an exotic past. Its previous owners have included Douglas Fairbanks, Jr., David O. Selznick, Cary Grant and Barbara Hutton, and Bobby Vinton. "The history of the house attracted me instinc-



tively," Spielberg says. "It was important for me to know that David Selznick had lived there during the time he produced *Gone With the Wind*."

As Spielberg would later observe, the house had "good bones." The only drawbacks were the daunting dimensions of its rooms and its relatively dilapidated condition. The original structure, which had been built at the turn of the century, measured 5,000 square feet. The next two owners had added another 5,000 square feet, but the additions did not fit together in a coherent architectural whole. Spielberg realized he would have to gut the place and redo it almost from scratch. Ironically, he would also double it in size to almost 20,000 square feet even as he endeavored to make it "less baronial and more intimate."

Act 2 opened with the hiring of an architect who could play the role of director in Spielberg's residential production. His choice was Harry Newman, a former architectural illustrator and architect from Chicago who had first cut his teeth in Hollywood remodeling recording studios. Spielberg met Newman through a close friend, director Richard Donner, whose house above Sunset Boulevard Newman had recently remodeled. "The first thing I responded to was Harry's love for his work," Spielberg says. "I could tell by Dick Donner's house that Harry was a housemaker, and that he was as in love with architecture as I am with filmmaking."

Newman quickly learned that Spielberg had some very specific ideas about the redesign of his chosen property in Pacific Palisades. In keeping with its traditional Spanish-style architecture, the original house had very narrow windows. "The first thing I told Harry," Spielberg recalls, "was that I wanted very big windows." Spielberg also wanted an eclectic style. "Have you ever been to Portofino?" he asked Newman. "I love the multicolored rooftop tiles on the houses there. I also love French windows."

"Mediterranean," Newman replied, "that's what you're looking for. You want a Mediterranean-style house."

At least on the outside. The inside of the house, as Spielberg and Irving envisioned it, would be even more fanciful. Working in partnership with designer Frank Pennino, who had authored the interior of Spielberg's Santa Fe–style office, Newman would have to make both figurative and functional allusions to nursery rhymes and mythology, Arts and Crafts and Art Déco, premodern chintz and postmodern technology. "Frank and I had to figure out how to integrate all the ideas they threw at us," Newman recalls, "without subdividing the house into a bunch of disjointed rooms."

BELOW: Adjacent to the kitchen is the family room, designed by Pennino as "a relaxed gathering place for family, friends and animals." Early American antiques include the postage-stamp quilt, a rooster weathervane and a whirligig. Draperies from Brunschwig & Fils. OPPOSITE: Newman calls the oval dining room "a welding of Craftsman theory and product." Curved Honduras mahogany doors complement the simple lines of the Gustav Stickley chairs, candlesticks and sideboard, which holds a Van Erp lamp and plates, and Fulper and Grueby pottery. Rug by Edward Fields.







Then there was act 3: the matter of getting this ambitious project done by the Spielbergs' deadline, an exercise in collective hysteria that proved to be, appropriately enough, similar to wrapping a movie.

Flashback to the morning of January 25, 1988. A plane takes off from New York. On board are Spielberg, Irving and two-year-old Max. The family are bound for their new home in Los Angeles. Expansion and remodeling work have been going on for nearly eighteen months. Shortly before the New Year, Irving had informed architect and designer that the time had come to wrap. "This is it, guys," she announced. "We're moving in on January 25." "No problem," Pennino had replied. "A piece of cake," Newman had assured her.

Cut to a tree-shaded street in Pacific Palisades jammed with Dumpsters and trucks. "Like an oasis," Newman would observe months later, "the house beckons to its sense of calm, understated drama and restrained energy."

On this fateful day, however, the house is anything but an oasis of calm. The façade is still surrounded with scaffolding. Newman, Pennino and an army of about a hundred craftsmen and movers are assaulting a myriad of unfinished details. In hopes of limiting incidental damage amid the frenetic pace, no one is allowed to wear shoes inside the house. As a result, most of the work force is scurrying about barefoot or in dust-caked socks. Newman and Pennino anxiously synchronize their watches. Color them purple. It is now 5 P.M. The Spielbergs will be arriving in less than half an hour. They tell the workers to remove the scaffolding and hit the road, pronto.

The shoeless workers inside the house are still frantically putting on finishing touches. Newman and Pennino order them to leave. The directive is issued so abruptly that most of them don't have time to put their shoes back on.



Just as the last of the workers slip out the side, the Spielbergs' limousine passes through the arched front gates made of Honduras mahogany, winds down a gentle slope and pulls up beside the main house. Newman and Pennino dust themselves off and greet the Spielbergs at the wrought-iron gates guarding the front entrance.

"Welcome home," they chime in unison. Without further ado, architect and designer lead their clients on a guided tour. Spielberg has been monitoring their progress over the last few weeks and knows pretty much what to expect. But Amy Irving is overwhelmed. Although she has played a major role in the interior redesign of the house, working closely with Pennino in the selection of furnishings and fabrics, she has not seen the place in months, and, says Newman, she acts "like a kid in a candy shop."

The symmetrically carved front doors, which came with the house, open into a completely new towered vestibule with a spiraling stucco staircase illuminated by a Tiffany lamp atop a Gustav Stickley side table. The furnishings of the vestibule attest to Spielberg's love of Arts and Crafts, a style that recurs throughout the house. "I've always loved Stickley furniture and Dirk Van Erp lamps," Spielberg says. "I love the Greene and Greene house in Pasadena—we shot part of *Back to the Future* there. It's the simple lines and the obvious craftsmanship I find beautiful. It's handsome. It's also a masculine statement in a room that could be considered feminine. It makes a nice complement."

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OPPOSITE: Max's bedroom is where the architect and designer let their imaginations run riot. "The entire room was inspired by the 1920s quilt on the bed," says Pennino. "We decided to do a barnyard theme: The bed is tucked into an alcove that is the barn; the chicken coop is a closet." BELOW: "I'm not a pretty sight in the morning, but angelfish are," explains Spielberg of his decision to install a curved aquarium along one wall of the master bath. FOLLOWING PAGES: "Although there are nods to the Santa Fe style, the master bedroom is essentially American country in mood," says Pennino. The floorcovering is a literal sampler of woven swatches; the bed linens are of old and new lace sewn together. Sofa fabric is by Clarence House.




Self-Portrait: U.S.A.
ART AT AUCTION 1982–83




On Stinson Beach



Pacific Spaces for John and Elinor McGuire

ARCHITECTURE BY JOSEPH ESHERICK, FAIA
INTERIOR DESIGN BY ANDREW DELFINO, ASID
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY JOHN VAUGHAN



The Seadrift house of San Francisco–based furniture designers John and Elinor McGuire is filled with a personal collection of their own pieces, antiques and objects gathered on their travels. PRECEDING PAGES: The weathered-cedar-framed terrace opens onto sand dunes; rising in the background are the foothills of Mount Tamalpais (inset). Cast-bronze sea lion is by local artist Peter Allen. Furniture by McGuire. LEFT: In the living area, interior designer Andrew Delfino combined furnishings by the McGuires with such objects as a pair of 19th-century Chinese wedding cabinets, over which hang carved Japanese *ramma* panels. Yew table with branch base is 19th-century English. BELOW: A Tang-style sculpture, one of a pair, stands in the living area.



WHEN FURNITURE designer John McGuire suggested to his wife, Elinor, that they build a house at Stinson Beach, she had some misgivings. "I wondered if we should spend money on something that might wash away," she recalls.

Nature on this spectacular beach north of San Francisco is both benign and ferocious. Residents must deal with fierce winter storms that obliterate the beach and undermine the foundations of their houses. If that isn't enough, they can lie awake thinking about shark attacks and the San Andreas Fault, which runs beneath the area.

Nevertheless, a number of Bay Area families find the spectacular setting only forty-five minutes from the city worth the risks. They negotiate the tortuous road with the élan of race-car drivers and talk about winter storms in the awed tones easterners reserve for blizzards and hurricanes.

Privacy is an attraction for residents of Seadrift, a secluded beachfront area near the little town of Stinson Beach. Marin County landowner William Kent, Jr., offered this bit of seacoast as a public park in the 1940s, but the government turned him down and directed him instead to develop a residential community. As a result, a few hundred families have houses on a narrow, mile-long sandspit, with the Pacific on one side and the Bolinas Lagoon, a bird sanctuary, on the other.

The operative word at Seadrift is *low-key*. Water sports, tennis and social activity are available for those who care, but many Seadrift residents come here for nothing more than quiet and long walks along the beach.

Elinor McGuire contemplated her husband's suggestion for several months. "Then," she says, "I decided we should take a chance."

The result is one of Seadrift's handsomest houses, different from its neighbors but conforming to the community's strict height limits. The earliest houses at Seadrift were simple in the extreme, falling somewhere between shacks and tract houses. Although later houses were larger and more elaborate, many of them are still unassuming, with low rooflines and informal, multiple-use rooms.

"The McGuires wanted something elegant, not just a beach cottage," says architect Joseph Esherick. Instead of the usual horizontals, he thought in terms of verticals. Thirteen-foot ceilings give a sense of spatial grandeur, and floor-to-ceiling windows give views of both sea and mountains.







PRECEDING PAGES: Pecan floors and hemlock walls create an elegant setting for the living and dining areas, where architect Joseph Esherick emphasized vertical lines with floor-to-ceiling windows and 13-foot-high ceilings. The portrait of the McGuires' son, Don, is by Dimitri Gassoumis. Flanking the 17th-century French fireplace are Chinese Buddhist temple hangings. Antique Indonesian cotton covers the chair cushions in foreground. Baccarat crystal stemware is from Tiffany's; the Italian flatware is from Gump's. OPPOSITE: Wallis, a pug belonging to the McGuires' daughter, Jean, sits in a modern Chinese charger in the "oculus," an enclosed central court with a circular opening, 19 feet in diameter, cut into the roof. Gilt-bronze "moon" planter is Japanese.

The soaring verticals enabled the architect to solve one of Stinson Beach's eternal problems: the wind that blows sand into houses and often makes it uncomfortable to sit outside. On the beach side of the house, Esherick constructed a glass-enclosed terrace with doors that open wide in calm weather.

The wind also inspired the house's most distinctive space, a square courtyard with a round opening to the sky that they call the oculus. The circle in a square creates the impression of a dome, giving form to the view of the sky. "The idea that you can frame the sky may sound nutty," Esherick notes, "but I think you can." The opening also throws intersecting elliptical sweeps of sunlight and shadow on the courtyard walls.

The house is built of resawn cedar, guaranteed to turn silvery gray as it weathers. "This is a highly saline atmosphere, and so you work with it," the architect explains. "You just use those things that farmers have always used for their barns up and down the coast."

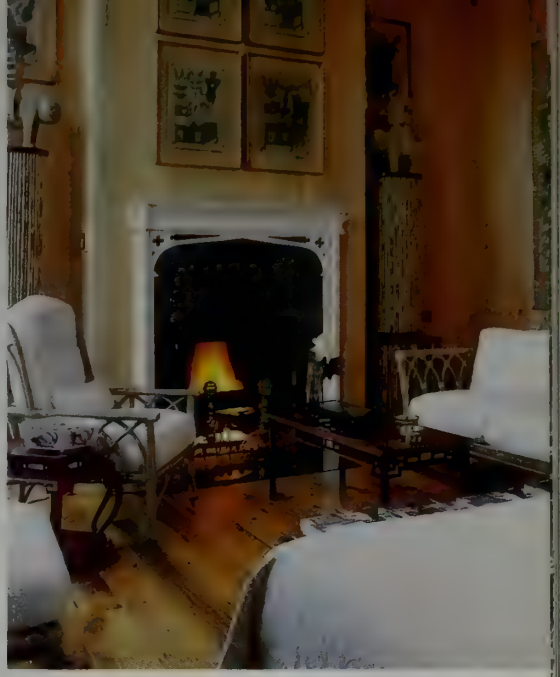
The McGuires turned to a close friend, designer Andrew Delfino, for help with the interior. Since Seadrift houses are used year round, the challenge was to provide winter coziness as well as summer airiness. Delfino created an ambiance as golden as honey with glossy pecan floors and sanded hemlock walls. Finely woven mats from Indonesia cover the floors, and many of the doors are faced with panels from old Japanese doors, which have a natural, variegated pattern of light and dark.

Like many owners of weekend houses, the McGuires rummaged through their basements and storerooms for furniture. Theirs, however, was no ordinary collection of odds and ends. Decades of traveling, often in the Orient, where their furniture is manufactured, had produced an eclectic assortment of treasures. From the couple's personal collection came an extremely fine Morita screen, purchased in Kyoto in the 1960s, and a pair of eighteenth-century Venetian theater chandeliers that now hang in the entrance hall. The limestone fire surround had been discovered years before in a warehouse near Paris. In the guest room, a Bavarian armoire and a set of antique painted panels from a Japanese country temple coexist harmoniously.

But even with a sizable inventory of stored pieces and their own furniture designs to choose from, it took almost two years to complete the interior. "It's like the shoemaker's children," comments Elinor McGuire. "We kept changing our minds." Because they wanted dining chairs that were "exactly right" for the beach, for instance, they designed some especially for the house.

Even the landscaping in front of the house bears the stamp of a designer. The McGuires' garden is made up of highly scented Givenchy roses—a present from the Paris designer himself. The flourishing rosebushes are a surprise in an area where planting tends toward resilient shrubs and sturdy ice plant.

"People misconceive a beach house," observes Delfino, who has recently completed his own house at Seadrift. "If you like beautiful art at home, you should have it at the beach. The beauty of a beach house is to keep it absolutely simple but of the highest quality."□



In the master bedroom, 18th-century Korean *ch'aekkori*, which depict articles in a scholar's study, are offset by an English Gothic Revival fire surround. On either side of the fireplace are Korean wood figures, believed to guard against fire. The low table, of Huang Hua Li wood, is Ming; the red lacquer stand is Japanese. Elinor McGuire designed the "Gothic" rattan chair and love seat.

John and Elinor McGuire, who first introduced pieces designed for their furniture collection about 38 years ago, relax on the beach with their son's whippets, Jesse and Boomer. "We wanted someplace close to San Francisco where we could feel very comfortable for extended periods of time," says Elinor McGuire. "A place filled with the things we'd collected over the years—not just a beach house."







Val Arnold, who divides his time between Los Angeles and San Francisco, has a long-held design philosophy: "no clever ingenuity or decoration for decoration's sake." RIGHT: The living room in his "fifties modern Bauhaus" West Hollywood residence was created "to accommodate as many people as possible in luxury." It contains a pair of framed 19th-century Japanese fragments and a 1920s Lalique vase resting on an adapted altar table. ABOVE: A stone relief lion and a corbel head.

A Tale of Two Cities

A Designer's Los Angeles and San Francisco Abodes

INTERIOR DESIGN BY VAL ARNOLD
TEXT BY IRENE BORGER
PHOTOGRAPHY BY JOHN VAUGHAN





ABOVE: Italian elements—such as an 18th-century marquetry secretary and a 16th-century marble bust—distinguish a study area. OPPOSITE: Arnold designed the granite-top dining table, which holds a 19th-century English stone shell urn. Reflected in the Portuguese gilt-wood mirror is an Oriental double-gourd vase.

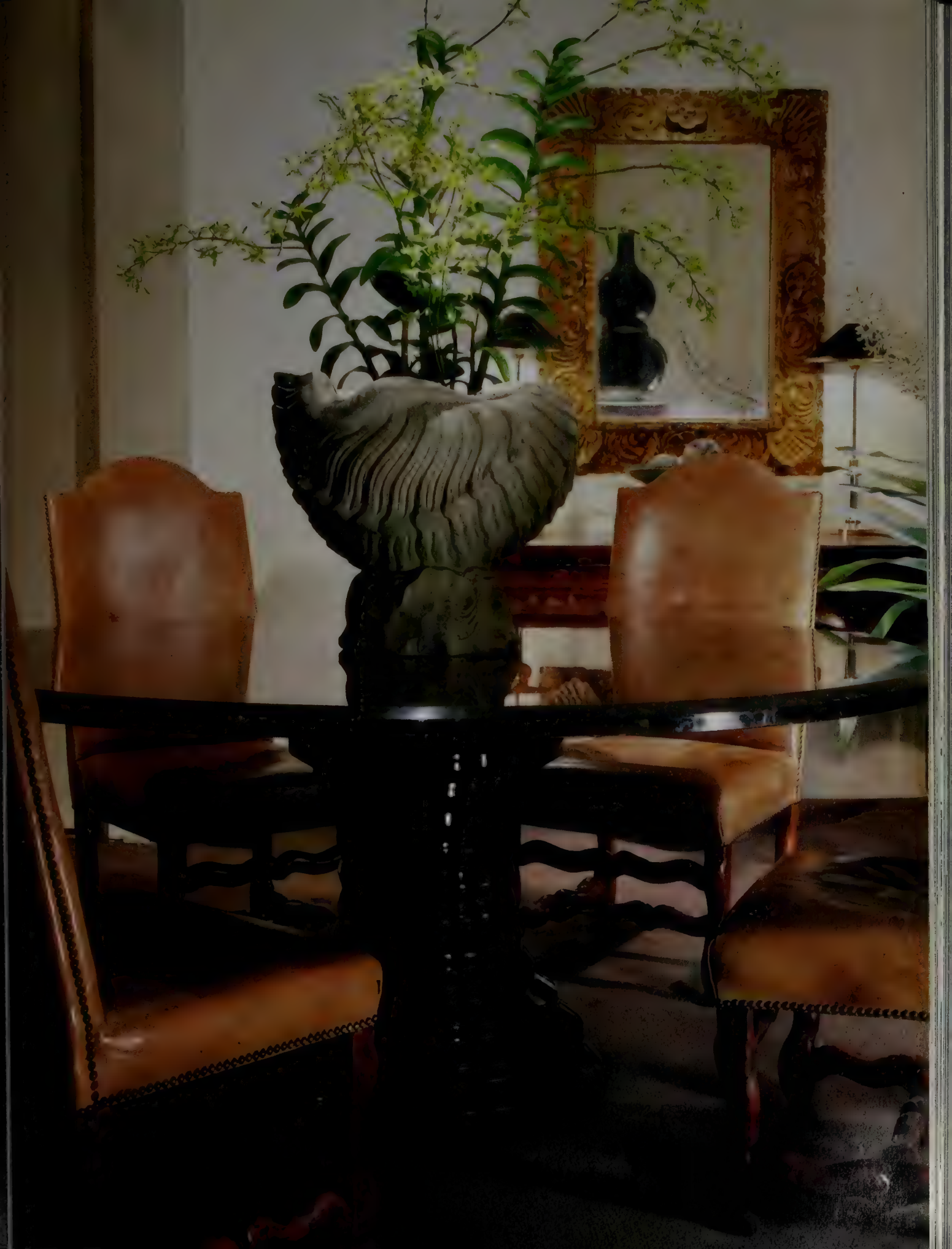
WHAT SETS DESIGNER Val Arnold apart from most of his contemporaries is an intimate, inside-out knowledge of California domestic architecture. From a seventeen-room Willis Polk house with five fireplaces in San Francisco to a tiny Philip Marlowe–style Hollywood bungalow, Arnold has called a full range of styles home since arriving on the West Coast forty-five years ago.

After an initial stint in Los Angeles, Arnold began his design career in San Francisco and lived there for twenty years before moving back to Los Angeles. Continuing to travel north frequently on business and pleasure trips, the designer eventually decided to transform his sequential passion for both cities into one of simultaneous fidelity. Today he jets between his Los Angeles hideaway and his San Francisco apartment.

Arnold had been living in one of those at-first-glance-it's-perfect L.A. locations, a spacious house on the top of a hill, ideal except for the thirty-mile-per-hour winds that were constantly blowing. Planning to purchase an apartment in town and a cottage at the beach, instead he discovered a simple house built in the 1950s that met all of his needs.

With the primary living quarters cantilevered above a pool and fully appointed guesthouse, Arnold's duplex is penthouse and villa combined. The site offers postcard views—urban vista in front, garden gone Gauguin behind—and the layout mirrors Arnold's rhythm of life. "During the week I've got my condominium on stilts," he says. "On weekends my retreat is ten steps away. I go downstairs, open up my resort home and have a swim."

The new house is one-third the size of his prior residence. Arnold was forced to either edit his possessions or build on. "I edited," he says. He reproportioned the interior space by turning a second bedroom, unceremoniously positioned between the kitchen and the living room, into a dining room. By removing one door and transforming a single large closet





into a second kitchen entry, Arnold magnified the flow of the house.

While the social history of the residence makes it pure filmland—built by a minor character actor popular in the late 1930s and first rented by Howard Hughes as a place, Arnold thinks, to stash one of his great beauties—the current design decisions have nothing to do with glitz. "I'm past the period of experimentation. Call this my philosophical stage."

The Arnold philosophy embraces creature-comfort upholstery and clean lines. The use of "no-color" color, in this case variations on taupe, is an old curator's technique: The designer's collection of antiques becomes all silhouette and shape.

Calling his beautiful things "my near treasures," he points to their autobiographical cast. For Arnold, the grandson of a Greek Orthodox priest, possession of an inlaid Moorish game table, a brass-and-chain-mail-crafted piece of Muslim armor, a nineteenth-century Ottoman tapestry with twenty-four-karat-gold threads, brings Byzantium into view.

"I didn't think 'California,'" he says. "I thought 'international.' These rooms could be moved intact to Istanbul and they'd look fine. Or we could be in Paris, near the Bois de Boulogne. Even putting the house in the Bahamas, I'd keep it all the same, only slipcover everything in white."

Arnold's second home has everything to do with site. In fact, its most dominant element is not even inside the apartment but across the street. San Francisco City Hall, its great cop-



BELOW: The master bedroom, overlooking a lushly planted terrace, contains an Edwardian pedestal table and an Art Déco club chair. Accents include Ottoman Empire framed panels and barnacle-encrusted amphorae from the Mediterranean. Wall lamp from Hansen.





"During the week I've got my condominium on stilts. On weekends my retreat is ten steps away."

ABOVE LEFT AND ABOVE: Because it combines "a tropical resort setting with an urban apartment floating above," Arnold calls his Los Angeles residence "the best of both worlds." With its clean lines, flat roof and vast expanses of glass, the house—built by a 1930s character actor—recalls its Hollywood past.

"When the neighborhood changed, it was time to bring the building back to life," says Arnold of his San Francisco apartment overlooking the dome of city hall and its beaux-arts architectural complex. The living room features high ceilings and generous windows. A Chinese rosewood stand and Zen screen are both 19th century. Displayed on the granite-top table is a Sheffield silver candelabrum.

per dome patterned after St. Peter's Basilica, looms outside each room.

As part of a general renewal in the Civic Center district, one formerly grand 1920s apartment house was substantially renovated two years ago. The designer had peered into it on his way to the opera for some twenty-five years. "It was clear that beneath all the grime it was a gem."

Arnold monitored the process of reconstruction, and when an apartment became available, with essentially front-row seats directly across from what is perhaps the best beaux-arts architectural complex in the United States, he snapped it up.

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San Francisco







LEFT: The main residence of Filoli, an estate near San Francisco designed by Willis Polk in 1915 and renowned for its gardens, was recently refurbished by Anthony Hail. "There was so much interest in seeing the inside of the house in addition to the gardens that the rooms needed to be furnished properly," says Hail. "I wanted to create a unified showcase." BELOW: The color scheme of the ballroom is "very much of the time of the building," he says. Draperies are original to the house.

OPPOSITE: Much of the furniture in the entrance hall was bequeathed by Lurline Roth, one of the estate's prominent residents. A millefleur tapestry hangs above the Georgian fireplace; Chinese figures are 19th century.



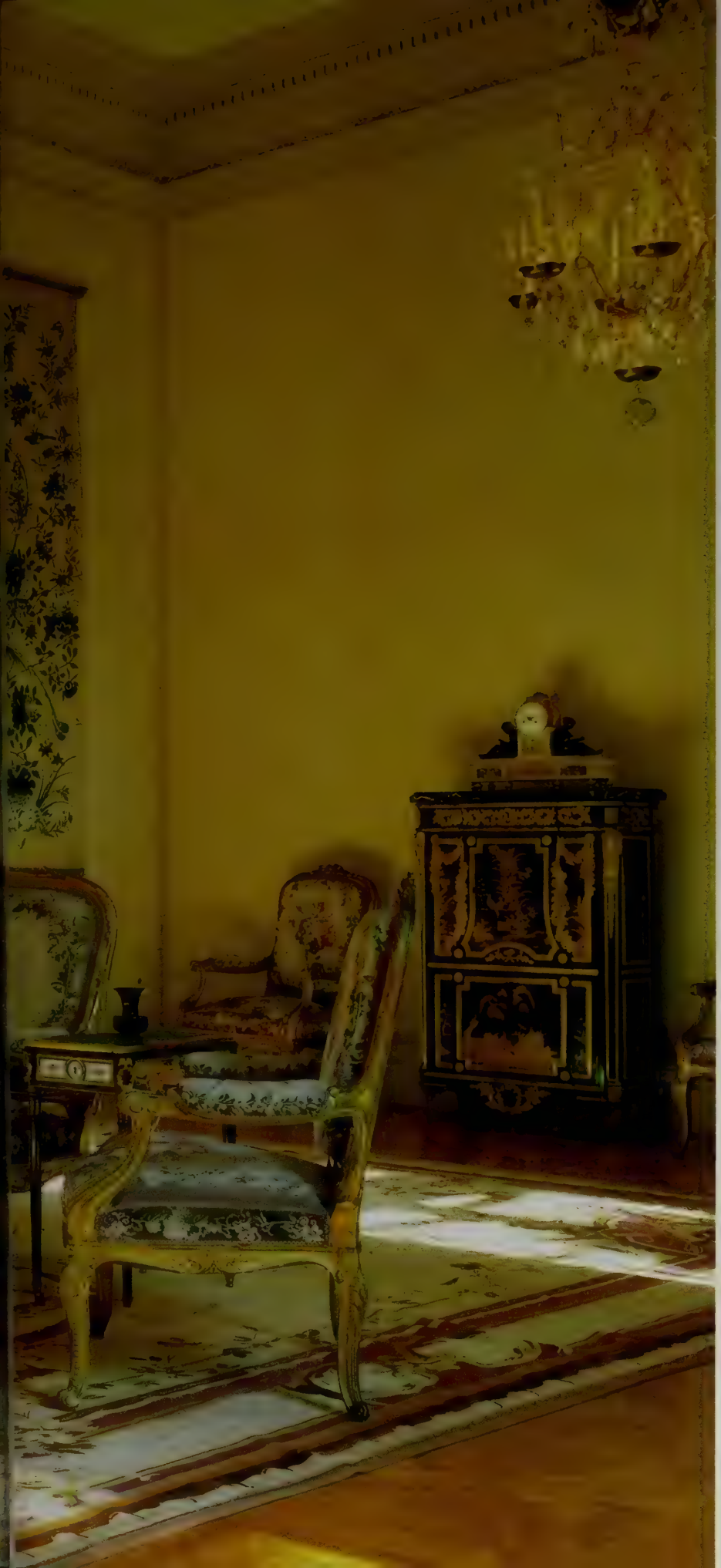
The Flowering of Filoli

Refurbishing a Grand California House by Willis Polk

INTERIOR DESIGN BY ANTHONY HAIL
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY JOHN VAUGHAN







IN THE FOURTEEN YEARS since Mrs. William P. Roth deeded her Woodside, California, estate to the National Trust for Historic Preservation, Filoli has become synonymous with gardens. Hundreds of thousands of people have toured the Rose Garden, the Knot Garden, the Chartres Cathedral Window Garden and all the other distinctive spaces within the property's sixteen acres.

"We're famous for the gardens," says Hadley Osborn, recently retired director of the Filoli Center, "and infamous for *Dynasty*." The pilot for the television series was photographed at Filoli, and stock footage of the 654-acre property, perched in the coastal mountains thirty miles south of San Francisco, still appears.

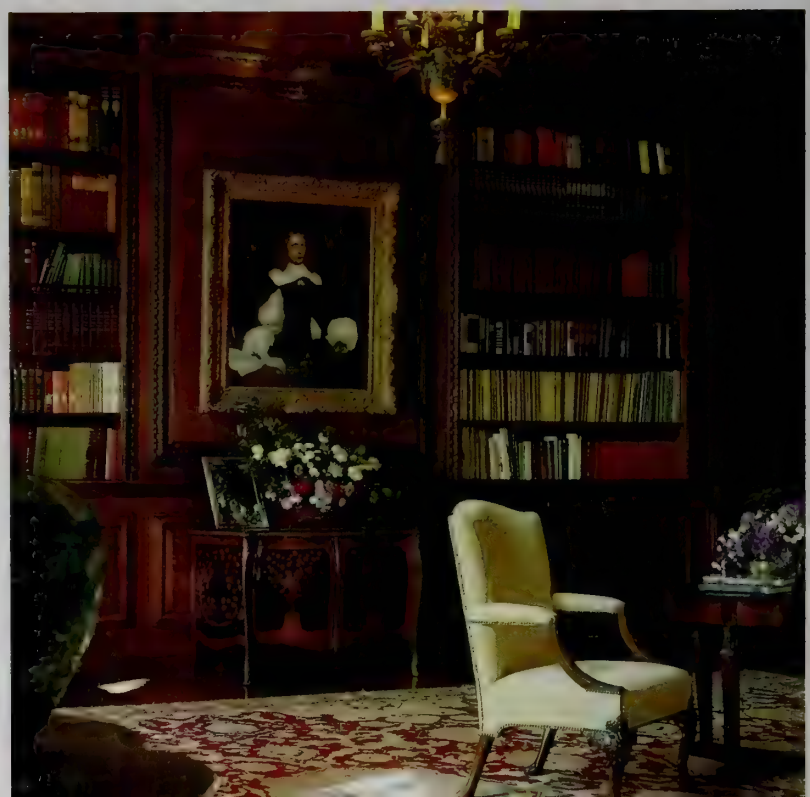
Filoli is less well known as a residence. For the first few years that the estate was open to the public, the house was padlocked and empty. Later the locks were removed, but visitors saw only bare, unfurnished rooms. Now a three-year refurbishing project overseen by San Francisco interior designer Anthony Hail has brought the first-floor rooms back to life, guaranteeing that the public will get a vivid impression of the seven decades when Filoli was home to two of California's most powerful and energetic families.

The originator of Filoli was William Bowers Bourn II, who had begun managing his family's Empire gold mine before he was twenty-five years old. Although the mine was the foundation of the Bourns' wealth, it was not the family's only source of income. Bourn also owned the Greystone Winery in Napa Valley, and he was president of both the Spring Valley Water Company and the San Francisco Gas Company.

He purchased the Woodside land

The French room features an Aubusson carpet and French furniture covered with Aubusson tapestries. An Adamesque mirror stands above the fireplace; flowers throughout are from the gardens. Chinese panels are 18th century; chandelier and sconces are original to the house. The Louis XV child's chair is covered in 18th-century brocade donated by Hail.

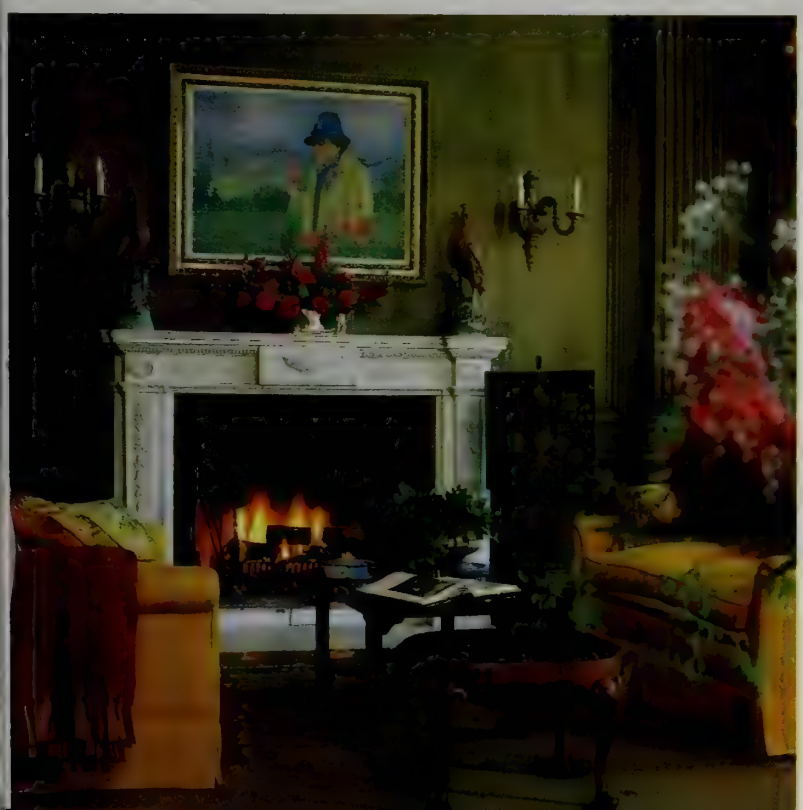
"I enjoyed making use of the unusual furnishings of the families who lived there," says Hail. ABOVE: Portraits of Mr. and Mrs. William Bowers Bourn II, the house's original residents, are mounted above Régence- and Louis XV–style commodes in the library. RIGHT: A Bartholomeus van der Helst portrait hangs on the wall. Chippendale-style chair is English; Oriental carpet is 19th century.



in 1915 and commissioned his favorite architect, Willis Polk, to design the forty-three-room house. He and his wife moved into the house in 1917 and lived there until their deaths in 1936. A concert by Paderewski inaugurated the ballroom, with its murals of the Bourn property in Ireland and architectural detailing in gold leaf from the Empire mine.

The Bourns loved to entertain and continued to do so even when illness





ABOVE: "The scale is remarkable in the ballroom," says Hail. Murals depicting the Bourn family property in Ireland dominate the room, which is used for large social and educational events. LEFT: A portrait of Lurline Roth is mounted above the carved-marble mantel in the sitting room, a more intimate space once used for family gatherings. Queen Anne stool is covered in Genoese silk velvet.

confined them to the upstairs floor, where they received guests and listened happily to the sounds of festivity below. A hint of the Bourn style is given by the four-day auction of their furnishings after their deaths; the nine hundred lots were described as "a collection of objets d'art that only years of travel and princely buying could assemble." Among these possessions were numerous Chippendale pieces, gilt mirrors and six dozen En-

glish silver dinner plates, gadroon-bordered and engraved with crests, with soup plates to match.

The estate was purchased by William and Lurline Roth in 1937, and for four decades it was filled with the sounds of family life and lavish parties. Lurline Roth, daughter of the founder of the Matson Navigation Company, loved gardens and horses, and both flourished at Filoli during her stewardship. Working within the parameters of the original design of the garden, she refined and enriched it, bringing plants from around the world and eventually earning the Garden Club of America's Distinguished Service Medal for her efforts.

When Mrs. Roth was not in the garden, she was most likely at the stable with her champion hackneys and five-gaited horses. Back at the house, the Bourns' card room became the Roths' trophy room, with cabinets to display the hundreds of trophies she brought home from horse shows around the country.

The Roth parties were legendary. Decorations by Tony Duquette, hundreds of flowering plants grown specially for the occasion and votive candles by the thousands enhanced the spectacular setting.

Even after the three Roth children married and left home, the house at Filoli remained a focal point of family life. For many years the Roths' twin daughters and son packed up their own families and came to stay there. The grandchildren still recall the visits as rollicking interludes.

"We really didn't have any concept of its grandeur," recalls Berenice Grant Brackett, a Roth granddaughter. "The first thing we did was to jump into the golf carts and go back to see all the horses. We usually ran out of gas and electricity on the way. After dinner, as we were all into horses, we used to take the bolsters off the beds and make a jumping course in the upstairs hall. We had marvelous hide-and-seek games, hiding in the Vuitton trunks in the trunk room. There was a wrapping room, which had shelves and shelves of paper and tape, so we used to save our school projects to do there."

One of the Filoli traditions was a multigenerational Christmas Eve party featuring "tons of caviar" in the main drawing room, followed by dinner for seventy or more in the ballroom. After dinner the children moved from table to table, singing carols to the accompaniment of a guitarist brought in for the occasion.

Anthony Hail wanted to recapture this lively, familial mood when he refurbished the house. "I didn't want to come in and turn it into a Versailles," the designer explains. "I wanted it to look as if a family really lived there."

His mission was to recreate a grand California house as it would have looked in the 1920s, long before West Coast architecture came to mean informality and an intimate structural relationship between exterior and interior. The building stands to the side of the gardens, and its tall, recessed casement windows firmly draw the line between interior and exterior, framing the views without inviting them in. Several of the most spacious rooms, including the French room, the main drawing room and the ballroom, are designed for entertaining large groups. More intimate retreats include the family sitting room, with its concealed safe and portrait of Mrs. Roth above the fireplace.

Filoli brought together the talents of some of the best architects and designers working in California in the early decades of this century. The Tea House and the Carriage House were designed by Arthur Brown, Jr., best known as the architect of San Francisco's city hall and Coit Tower, while the foreman's house and the stables were the work of Gardner Dailey. Both Brown and Dailey were assistants in Willis Polk's office.

Bruce Porter, the designer of the richly detailed gardens, had been part of a Bay Area group known as Les Jeunes, who were influenced by the Pre-Raphaelites and tended to try their hands at numerous creative challenges. Porter, for instance, was a designer, painter, poet, critic, muralist and creator of stained-glass windows, as well as being one of Bourn's friends and hunting companions.

Isabella Worn, who installed the gardens, was one of three sisters credited with changing floral display from stiff sprays to the kind of natural arrangements favored today. Ernest Peixotto, who painted the ballroom murals, was a well-known book and magazine illustrator.

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"Other than views of the lush landscape through the windows, Filoli's interiors are completely separate from the outdoors, in accordance with the tradition of the times," Hail says. OPPOSITE: An 18th-century Dutch cabinet in the dining room holds china bearing the Roth monogram. Chippendale-style side chairs are included at the table; at right, 17th-century-style gilt armchairs flank an Adamesque serving table. Kirman carpet from Iran.

"It's not so much a historic restoration as a vignette of a living house," says Hail. OPPOSITE BELOW: A reflecting pool stands outside the house's entrance amid manicured gardens.

"This project is my way of serving the community," says the designer. BELOW: A cupola with a weathervane and a four-sided clock is set atop the Carriage House, designed by San Francisco architect Arthur Brown, Jr.









Above Beverly Hills

Classical Romance in a Canyon Pavilion

INTERIOR DESIGN BY KALEF ALATON
TEXT BY HUNTER DROHOJOWSKA
PHOTOGRAPHY BY JOHN VAUGHAN



"It's a grand feeling in a compact space," says Kalef Alaton of this residence set on a hilltop above Los Angeles. Overlooking a canyon thick with eucalyptus, the back patio was designed by Alaton as an "outdoor living room, without walls and with skylights." Wicker furniture is arranged to mirror the interior.

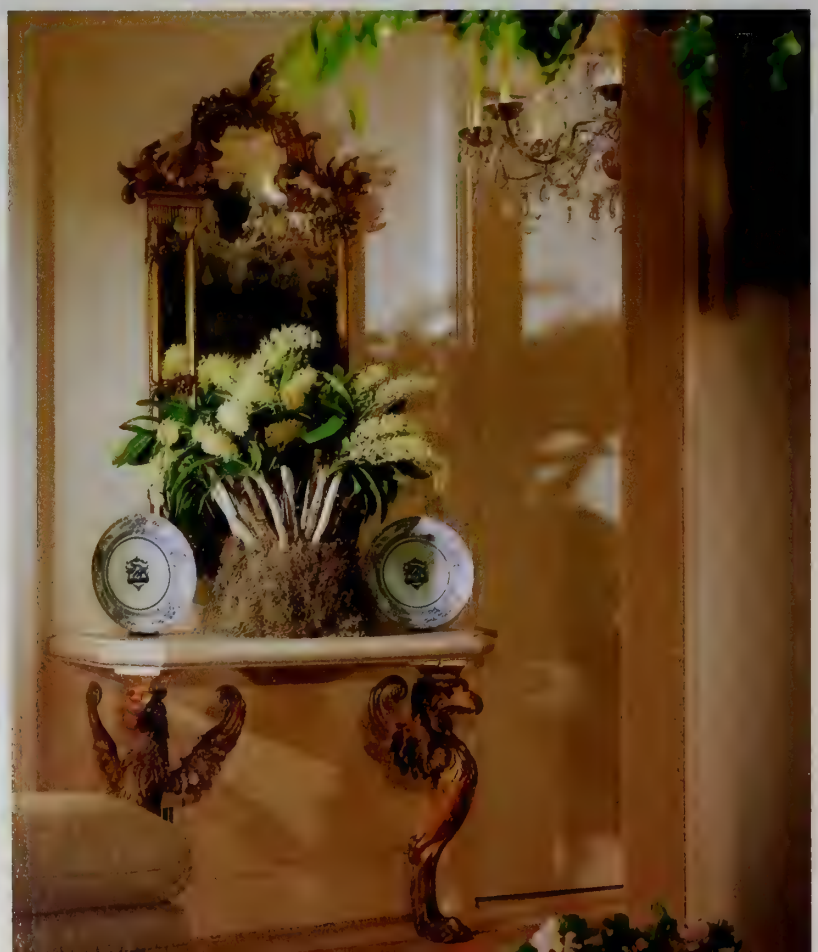
BAUDELAIRE NOTED that in a palace "there is no place for intimacy." Simon and Sherlee Beriro knew that intimacy was what they most desired in their Beverly Hills house. The couple, having seen Sherlee Beriro's children from a previous marriage move away, felt their house in the Holmby Hills neighborhood of Los Angeles was too large for the two of them. Yet they didn't want to lose the layers of memories and mementos that accumulate in a home over the years. They called on their old friend Kalef Alaton, who had designed the interior of their Los Angeles house as well as their residences in London, on the Costa del Sol and in New York City (and is currently designing another in Aspen).

Alaton understood that the Beriros wanted a sort of intimate palace that would accommodate seeming opposites—the formality of antique English furniture and Asian art, and the couple's easy outdoor lifestyle. In his succinct manner, Alaton describes the result as "very simple, very warm and, of course, very glamorous."

The Beriros consulted him when they chose the Benedict Canyon site, a narrow but dramatic lot overlooking an arroyo filled with eucalyptus trees, only a five-minute drive from downtown Beverly Hills. Ultimately, he was asked to design the house as well as the interior.

Alaton, who was an art student in Paris, has long considered architecture a hobby. It was his suggestion to align the master bedroom, library, and living and dining rooms along the length of the lot to take advantage of the view, and he worked closely with architect Said Falati in the execution. The structure is classical, not

BELOW: In the entrance hall, a wash of sun is reflected by the console table's gilt monopeds and a Rococo mirror frame. RIGHT: "It's the kind of house you feel comfortable reading and working in," says Simon Beriro. A Michael Ayrton bronze rises behind a cashmere-covered sofa in the library. Resting on an East Turkestan carpet, the Anglo-Indian table is from Mallett in London. Finish on columns is *faux-bois*.







cold; the rooms are spacious but not grand, with fourteen-foot ceilings and proportionately enlarged doors. Alaton designed the upholstered furniture about one-third bigger than usual to bring about an unexpectedly relaxed feeling on a monumental scale. "Said and I made the most of every square foot," he explains. "All the rooms are set one against the other, without corridors."

The south wall of each room is fitted with windows or glass doors leading to a covered patio with skylights that extends the length of the house. Adjacent is a sixty-foot swimming pool of such geometric simplicity it could double as a reflecting pool. On the patio, the designer clustered the wicker and canvas furniture, lamps, tables and sculpture in shadow arrangements of the rooms inside the house. "I like to be inside, Simon likes to be outside—this way we can be together but have both," says Sherlee Beriro. The emphasis on ease of living is reinforced by the open plan within the house. Only the master bedroom and bath, and upstairs guest quarters, are closed off.

Georgian armchairs at the dining table and an eighteenth-century Japanese double screen were among the few antiques Alaton added. Charged with helping to preserve the family's memories, Alaton concentrated on



The Beriros wanted an intimate palace that would accommodate seeming opposites—the formality of antique English furniture and Asian art, and the couple's easy outdoor lifestyle.







Alaton designed overscale windows, doorways and upholstered furniture throughout the house to add to the impression of spaciousness. ABOVE: The length of the living room is emphasized by two mounted Japanese screens, circa 1750. The sisal carpet is from Stark. Against the far wall is a Queen Anne black-lacquer secretary. LEFT: Opening onto the patio, the living room's floor-to-ceiling glass doors are draped in plaid taffeta from Scalamandré; they flank a herringbone-bricked fireplace and Neoclassical giltwood mirror. Clarence House wool damask covers sofa and club chairs.

incorporating furniture and accessories from other Beriro residences: The chandeliers in the entrance hall, the Queen Anne secretary, the two Thomas Hope chairs irreverently covered in a *faux*-tiger print and the eighteenth-century Venetian blackamoors all have been with the family for years. Alaton saluted Simon Beriro's Spanish heritage by stacking his rare oversize volumes of *Don Quixote* on the entrance hall table and highlighting his collection of exotic hashish and opium pipes in the library and living room. In the bedroom, as theatrical as a set from *Scheherazade*, there are the eighteenth-century Chinese cinnabar boxes Sherlee Beriro has collected over the years. "It doesn't matter what you have or suggest, Kalef uses it," she says. "You feel you are participating in his decisions."

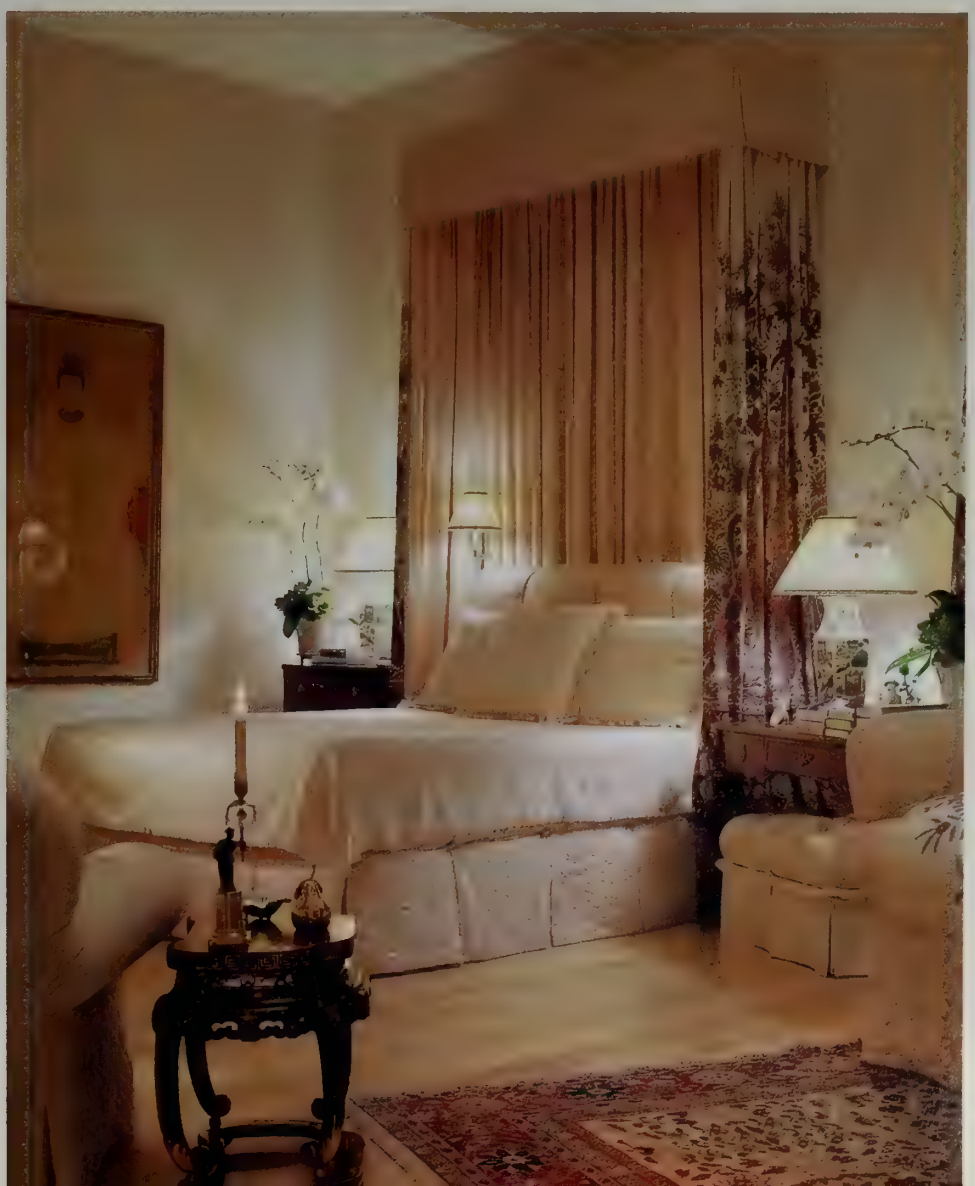
The Beriros are avid readers, so Alaton provided ample bookcases in the bedroom as well as the library. Plump chairs and side tables are strategically arranged near fireplaces in three rooms—with book in hand, one could sit nearly anywhere in the house and enjoy a peaceful read. Allowing herself a sigh of contentment, Sherlee Beriro bestows on Alaton a great compliment: "In the daylight this house is so serene, I don't go to town for a week at a time."□





LEFT: The dining room's French grisaille, one set of family mementos in a house filled with keepsakes, align with a tall Regency-style mirror of Alaton's design. Peking lacquer boxes and a Sheraton sideboard enhance the room's gold tones. OPPOSITE: Carved and painted American Indian–figure torchères light the entrance to the living room. George III–style mahogany armchairs at the English dining table are covered in leopard velvet, a fanciful element favored by Simon Beriro.

BELOW: "*Softness* is the key word in the master bedroom," says Alaton. The 18th-century ancestral portrait, bordered in bamboo, was purchased by the Beriros in Shanghai. Eastern motifs continue in the Persian carpet and the lacquer low table decorated with chinoiserie dragons. Indian-style paisley print draperies and beige quilting are from Clarence House. Notes the designer, "The window looks out to a silhouette of green."



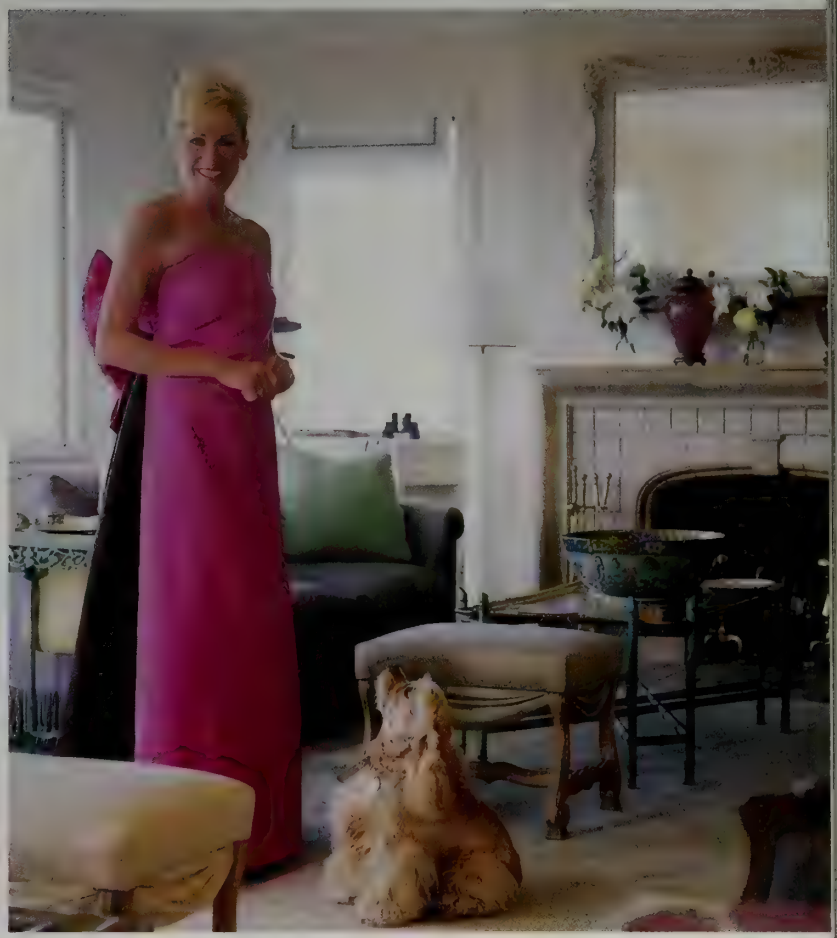




San Francisco Protocol

Charlotte Mailliard Swig in Pacific Heights

INTERIOR DESIGN BY JOHN DICKINSON
TEXT BY HOWARD JUNKER
PHOTOGRAPHY BY JOHN VAUGHAN



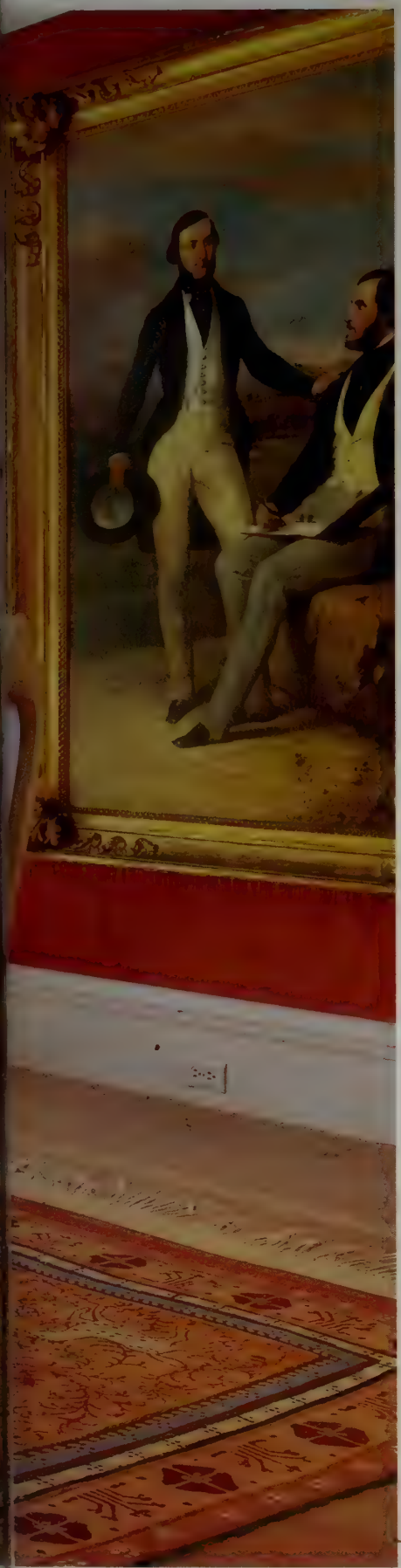
TWO MEMORABLE parties given by Charlotte Mailliard Swig both took place on the Golden Gate Bridge. One, in 1987, celebrated the fiftieth anniversary of the span's completion. At Mrs. Swig's insistence, the bridge was closed from 6 to 10 A.M. so that everybody could walk across en masse, which had been the big treat on opening day.

"Everybody came. A million people came—I love round numbers," Mrs. Swig says. "We almost caused the whole thing to fall into the bay!"

Her other great bridge party was very private, very soigné, on the

"I am enamored of my view," says Charlotte Mailliard Swig, San Francisco's ebullient chief of protocol (above, with Miss Stevie Wonderful). LEFT: In the living room, the late interior designer John Dickinson used 17 different colors to complement the city views. The Stetson topped by a replica of the Golden Gate Bridge was a gift from a friend for the birthday party the Texas native gave him atop the bridge. Manuel Canovas upholstery fabric.







LEFT: Dominating the dining room is a portrait of the sons of Joseph Bonaparte; seated is Louis Mailliard, a distant ancestor. The trompe-l'oeil rug was painted by Ami Magill. ABOVE: In the master bedroom, which was designed by Eleanor Ford, a framed antique fan, a gift from Karl Lagerfeld, hangs over a photograph of Charlotte and Mel Swig. Hansen lamp.

long crosswalk at the very top of the south tower. It was a birthday fete for her close friend Steve Silver, the producer of that quintessential San Francisco experience, *Beach Blanket Babylon*, the musical revue noted for its high spirits, campy costumes and endurance—it's been running now for fifteen years. "Steve has acrophobia," explains San Francisco's preeminent party thrower. "I do this sort of thing for my friends, to try to bring it out of them."

The standard party against which all of Mrs. Swig's efforts and in fact every San Francisco fund-raiser must be measured, however, is the Black and White Ball, which she revived in 1982, to benefit the symphony.

This is another you-all-come shindig—she calls it "our version of Mardi Gras." Twelve thousand showed up for 1987's extravaganza, which deployed dance bands in the foyers of the city hall, the symphony, the opera and the Museum of Modern Art.

Charlotte Mailliard Swig has been stationed near the seat of political and society power since she landed her first local job, working on the 1963 mayoral campaign of John Shelley.

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FOLLOWING PAGES: The flower-filled sun porch has often been the site of memorable parties. Of one that celebrated the local opening of Texas-based Neiman-Marcus, Mrs. Swig recalls, "Cowboy hats attached to balloons floated all over Pacific Heights, and there was a miniature horse in the living room."









Capricious Collections by the Shore

A Designer's Treasure House near San Diego

INTERIOR DESIGN BY STEVE CHASE
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY MARY E. NICHOLS

"IF I'D BEEN a rich kid, I would have had a playhouse like this," says Steve Chase of his retreat just north of San Diego. From the outside, the house appears as conventional as a child's drawing—what the designer laughingly calls "a miniature mansion" plunked down in a recently built community. But it offered a fine view over the sand dunes, protected marshlands and ocean, and a place to assemble the treasures that Chase has been collecting since he was a boy.

Best of all, the house was a dramatic contrast to his residence near Palm Springs, where he works. "I enjoy living in a museum," Chase admits, "and my other house is like that. It's spare and serious and rooted in the desert. It is a statement—although I didn't plan it as such—and a place to show clients." The beach house is the exact reverse: a small-scale architectural pastiche and a place to relax with friends and escape work and the social whirl. Chase

"This was a return to childhood," says designer Steve Chase of his Del Mar beach house. "It was like putting a sheet over a table and pretending it's a house." Art in the living room includes Leza Lidow's *Summer Rain*, over the sofa; *Blossoms and Lace* by Henri Plisson above the mantel; and two Frank Fleming bronzes, *Goat* and *Parrot Chair*, foreground. Upholstered chair from Summerhill; sofa chintz, Cowtan & Tout; striped chair fabric, Brunschwig & Fils; carpet from Stark.



claims that little design was involved, only decoration, and that he put it together in a few weeks with a single drawing. Because there was no one to please but himself, he was able to break rules and have fun.

Entering the house is like walking into a canvas by Rousseau, a world of strange animals, brightly colored figures and luxuriant vegetation. Like a magpie's nest, it is lined with objects that were found or inherited, given by family or bought on trips to Santa Fe and New Guinea, Devil's Island and Australia. The profusion of odd things is staggering and could easily have become a jumble intelligible only to its owner. Instead the shapes, colors and textures are brought together with unobtrusive artistry.

Chase purchased the house from a sympathetic couple who had maintained it well; it was ready to occupy. But the designer could not resist adding his own touches: He textured the plaster in an earthy shade and paved the living room and kitchen with pinkish flagstones. Windows flanking the hearth looked straight into a neighbor's house, so Chase filled the space with shelves backed with mirror to enlarge the room and dramatize the reflected view over the dunes. Illusion also triumphs in a smaller room, in which a large painting of a conservatory and an overscale sofa seem to float within the mirrored images of giant-leaved plants. Upstairs, the wall of a stairway was cut away to create an enlarged display case in one of the bedrooms.

These reflections and cutaways open up vistas that are encrusted with treasures. Three themes emerge strongly from an eclectic collection: animals, ships and the crafts of the Southwest. Creatures lurk underfoot and on every surface. There are paintings of a flock of sheep and of goats being milked. Cats and rabbits share space with tapirs and horned beasts. Scale and material are as varied as breed in this peaceable kingdom; there is even a Noah's ark, with all its occupants, on a table by the bed.

Ships were Chase's first love and have remained the most enduring. From age eight, he visited the harbors in Wilmington and San Pedro and was allowed to climb aboard the



moored vessels. At the center of the house is a collection of over two hundred authentically detailed wooden models from the early decades of this century. A jagged chunk of Lalique crystal was rescued from the *Normandie*, one of the most glamorous of the great transatlantic liners. Posters and drawings fill every inch of wall space in a room that the designer has made a shrine to his obsession.

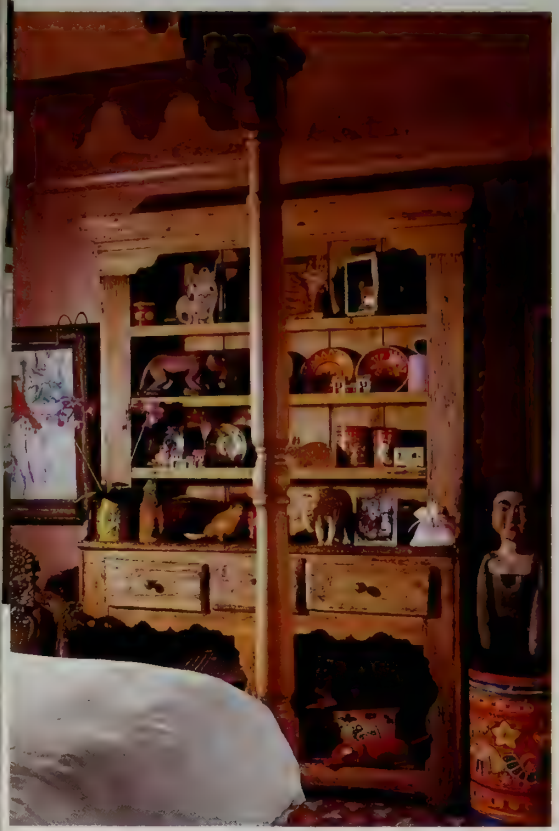
The spirit of the Southwest infuses the house. Chase's great-uncle lived in Taos, New Mexico, in the twenties and thirties. Mabel Dodge Luhan was a neighbor and D. H. Lawrence became a good friend, decorating a door with a painted phoenix and a charming relief of Adam and Eve in the garden. Chase rescued the door, and two garden chairs his great-uncle had made. From Santa Fe come whimsical cut-tin figures, rugs, cushions and painted pottery. Kachina dolls form a three-dimensional frieze around the kitchen. An Alaskan Indian artist transformed a few fragments of wood

Because there was no one to please but himself, he was able to break rules and have fun.

"I love anything with animals," says the designer. OPPOSITE: Susan Hertel's oil *Milk Goats* is above the mantel in the den. The wooden chairs were made by Chase's great-uncle; cushion fabric, Boussac of France. An Alaskan Indian mountain goat head is displayed on the low table. Shelves hold artifacts Chase found in New Guinea. Zapotec area rug and Peruvian Ayacucho pillows from Bowen & Kern. ABOVE: Danish and Chinese armchairs surround the table in the dining room. *Barn Sheep*, above the upholstered settee, and the stone fantasy animal head, right, were discovered in Europe. An antique weathervane stands by the French doors. Outdoor furniture, Reed Brothers. "I love this view of the ocean as much as I love the desert for its emptiness and clarity," he says.

and hide into the expressive head of a mountain goat.

A few of these treasures were retired from active service when clients moved from houses Chase had designed. Many had been packed away for years, awaiting an appropriate setting. Chase admits that taking them from their boxes was an emotional experience, like rediscovering childhood toys or old Christmas tree ornaments. "I never imagined," he says, "that I could fit so much into the space." His triumph is in making the task look easy.□



"I enjoy both the spare and the cluttered," Chase says. ABOVE: In the guest room, an antique Irish pine dresser from Chase's family holds art and objects from the designer's world travels along with tin cans and bowls painted by his great-aunt in Taos. Four-poster is Georgia pine; the carved-wood chair is 19th-century Japanese. Stark patterned carpet. RIGHT: A late-19th-century American doll's pram stands in the master bedroom before an antique pine cupboard. At the foot of the bed is a 19th-century German carved-wood Noah's ark. Pillow fabric, Brunschwig & Fils.





"I'm fortunate to have a personal collection of things that are still pleasing after many years," says antiquarian Jerry Leen, who recently designed an apartment for himself on San Francisco's Nob Hill. "Other than draperies and such, I found that I didn't really need to buy any furniture, antiquities or accessories to decorate the apartment." RIGHT: Antique parchment-bound books and Chinese porcelains fill a stripped English cabinet in the dining room. Atop the table—a French terra-cotta urn with travertine marble top—are a Cycladic figure and antique Irish crystal lusters. Louis XVI–style fauteuils are covered in kidskin from Frederick P. Victoria & Son. The crystal chandelier is Louis XVI.

Nob Hill Epigram

An Antiquarian's San Francisco Apartment

INTERIOR DESIGN BY JERRY LEEN
TEXT BY HOWARD JUNKER
PHOTOGRAPHY BY JOHN VAUGHAN

OPPOSITE: The paneled living room features an 18th-century Italian settee, a Louis XVI–style fauteuil and a marble-and-lapis-topped low table that was designed by Dennis and Leen. The 18th-century East Indian box and 17th-century bronze-glazed porcelain tea jar, along with the Thai vase on the pedestal, add an Oriental accent. In the foreground, an African bronze bracelet is displayed on the Ming garden seat.

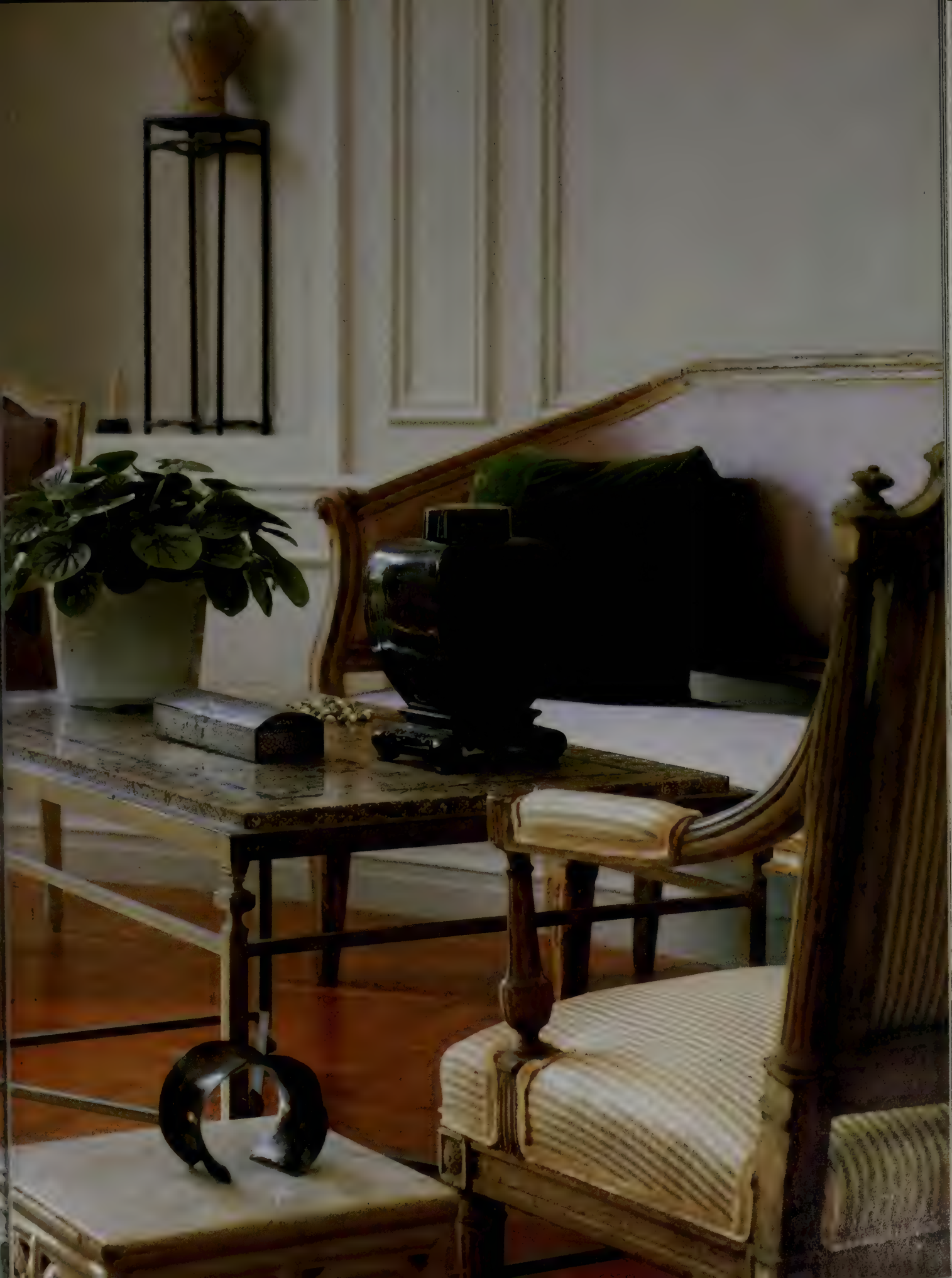
THERE OUGHT TO BE a word to describe people who live in both Los Angeles and San Francisco: *intracoastal* perhaps? or *Sangelenos*?

Whatever the term, designer Jerry Leen is pleased that it now applies to him, for he has at last established a pied-à-terre in his "favorite other city," Baghdad-by-the-Bay, without having had to renounce his longtime citizenship in the City of Angels.

"The precise motivation for this apartment," he declares, "is that it became available. For the past fifteen years I'd driven by whenever I came up for a visit—the first stop was always Michael Taylor's gallery, and then the next thing I had to do was drive by."

On the top of Nob Hill, across from Grace Cathedral, the apartment is in a School of Gaudí confection of a historical landmark. Leen recalls the exact scene as it appeared, year after year, from street level: "There was a single Cycladic sculpture in the French window, and the walls were sable brown. The crown molding at the ceiling was in gold leaf—a lot of style, not mundane the way it is now!"

Jerry Leen is living now "with old friends," pieces he







"My favorite aspect of the apartment is the architecture," says Leen (below). PRECEDING PAGES: A marble-topped oak side table in the living room holds a Georgian silver candlestick and a Roman silver-on-bronze plate. The marble urn on the pedestal is from Michael Taylor's collection. In the niche are an Etruscan terra-cotta head, a Han granary and an Attic period Greek vase. The Neoclassical Italian chair by the French double doors was Leen's first acquisition. OPPOSITE: In the bedroom, a Chinese painting hangs above the textured-silk daybed. Fur throw from J. Robert Scott. Gilt-bronze Louis XIV–style candlesticks and Sung bowls are arranged on the commode.

has long cherished that required nothing much in the way of arranging, it seemed, but to be shown to their rightful place. Each piece bears with it a noble provenance of memory: "Yes, that was Rome in 1952. That was London in . . . "

Delighted to be the official, not the would-be, resident, he points out the first antique he ever purchased, an Italian Neoclassical armchair near the tall French doors in the living room: "I've never seen another one like it. Or as good."



Paring down is an important aspect of Leen's style. He balances his delight in the outrageous with a fundamental austerity.

In the bedroom a pair of cobalt-blue eighteenth-century vases with traces of gilt recall Macau, "wonderfully, appallingly decadent: We saw beautiful carved-wood doors nailed together as an enclosure for fowl."

In the dining room a Chinese scholar's desk used as a side table recalls the first and only year Leen had previously lived in San Francisco, 1957: "That was the most uplifting, inspired period of my life," he says. "I knew I wanted to return."

Opportunity finally presented itself when he and his partner for the past twenty-five years, Leo Dennis, decided that they were ready to spend more time away from their Los Angeles business. Dennis and Leen specializes in fine antiques and reproductions. "We are still very much involved," Leen explains, "but our lifestyles are changing, and we want to be free from the day-to-day operations. Now we'll devote more of our energies to travel and to the search for wonderful discoveries."

Paring down has always been an important aspect of Leen's style. He balances his delight in the outrageous with a fundamental austerity. And he has never lacked the courage to champion the not-yet-appreciated.

In this sense, he would seem to be predestined to escape the florid fantasies of hothouse L.A. and seek refuge in the cool, gray restraint of San Francisco.

"I love the hustle and bustle of San Francisco," he says. "The chance to be in contact with people, to walk around—in L.A. you're always in your car."

Not to be too renunciatory in transplanting allegiances, the designer has brought along at least one little bit of Hollywood, a mirror that once belonged to Mary Pickford. The essential tone of the new ensemble, however, has been set with Orientalia, an influence that seems locally appropriate: a bold eighteenth-century Korean portrait on silk; a Chinese painting of a court lady standing with a spotted deer, perhaps symbolizing longevity; and a two-panel antique silver-leaf Japanese screen "that serves as a perfect foil for everything," says Leen. "It creates a marvelous, shimmering atmosphere."

This is the kind of assemblage that only a carefully schooled and disciplined hand could piece together so casually, the way a master cook can prepare a feast with whatever happens to be in the larder.

With superb ingredients on hand, Leen has been most sparing in his effects. His objects stand forth in splendid isolation. His grandest gestures do not consume space, they generate it. His references, though classical, are intensely personal. He has summed up his approach, his years of experience, his many adventures, with an epigram that bespeaks volumes. □





Bench, Central America (highlands), 18th century. Cedar; 36" x 108". Most frequently used on the long covered porches that characterized Spanish Colonial homes, the bench is here simple in both its form and its decoration, bearing scalloped edges and barely discernible carvings of sun motifs. K. Spiegelman, West Hollywood.



Antiques: Spanish Colonial Furniture

Unique Styles Reflect a Complex New World

TEXT BY ROBERT J. STROESSNER

SPANISH COLONIAL furniture exists as a world apart. For years, misconceptions and a real lack of knowledge regarding its creation have hindered our understanding of this long-lived and far-flung tradition. What is Spanish Colonial furniture, and what kind of a world does it, in fact, reflect?

The destruction of native American civilizations caused by the sixteenth-century Spanish conquest is well known. What is often overlooked is the drastic change in the composition of society that ensued in those vast dominions opened up to Spain for the next three hundred years. Millions of Indians are said to have lived in Mexico before the conquest. Fewer than one million were reported a century later. This staggering loss, common throughout Latin America, was due not to the sword but to European diseases. With the New World nearly depopulated, immigration from the Spanish world was encouraged, and society began to mix. The results of this creative mixing spread, along with the Spanish language, from California to Chile, and still affect the culture, economics and politics of the Americas today.

As they explored the New World, the conquistadores brought their way of life and familiar kinds of furnishings with them. At that time Spain was the head of an empire ruled by Charles V, who dreamed of uniting the entire world as ancient Rome had once sought to do. Charles presided over the Iberian peninsula—Aragon, Castile, Navarre, Granada and Catalonia—as well as the kingdoms of Naples, including southern Italy, and Sicily, the low countries, the Germanic states and all the Spanish colonies beyond the seas. This was an inheritance greater in extent and power than any previously known.

In the sixteenth century a newly created colonial America found itself suddenly part of Charles's global monarchy, and the influences upon it were as diverse as the many components that made up that vast empire. The first decorative style important to colonial construction was referred to as plateresque, meaning silverlike. This was a reference to elaborate designs and decorative strapwork common to the Spanish interpretation of Italian silverwork of that period. Its manifestation in the New World, however, was blended with a complex mixture of other influences, such as Gothic, peninsular Spanish, Italian Renaissance, Moorish, Flemish and native American.

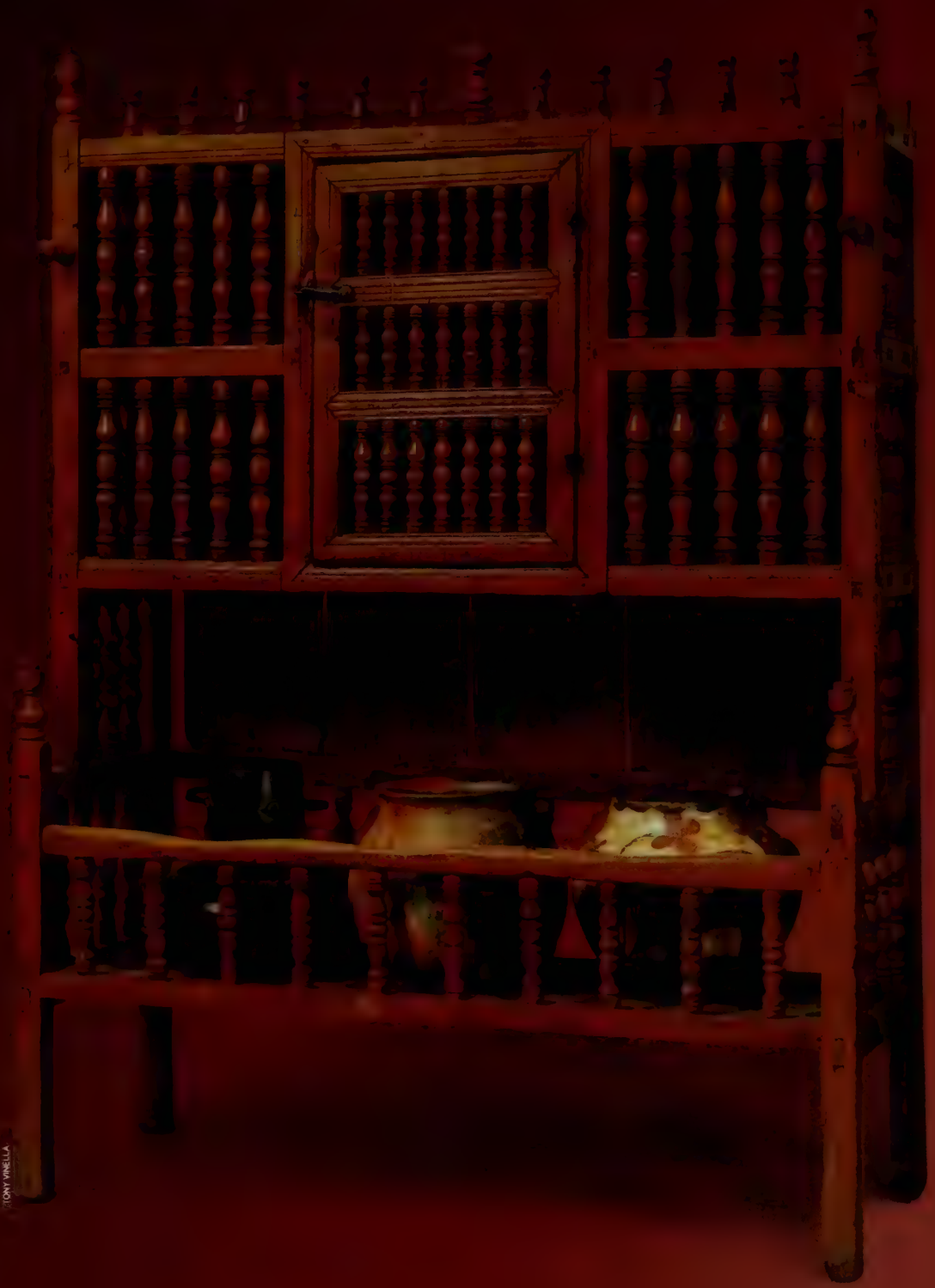
The conquistadores were not dandies. As military men, they had possessions that were as plain and durable as one would expect for the rough life of a military camp. Yet those items of personal use and pleasure they did own, though few, were

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Altar Table, Guatemala (highlands), 18th century. Mahogany; 26" x 44". The highland Indians of Central America, far from many of the influences that reached coastal areas, often exhibited greater originality in their work. A naive adaptation of the cabriole leg, here reversed, distinguishes a table decorated with the simplified floral motifs favored by Guatemala's native craftsmen. K. Spiegelman, West Hollywood.



WAYNE ROWE



TONY VINELLA

Trastero, Mexico, 1740–80. Painted pine; 72" x 72". Essential to both Spanish and Spanish Colonial households, the food storage cabinet, or *trastero*, allowed fresh air to reach the items stored within while keeping children and animals at bay. Caskey-Lees, Topanga.

The Spanish taste has characteristically tended toward luxury, not so much for personal comfort as to enhance status and social prestige.

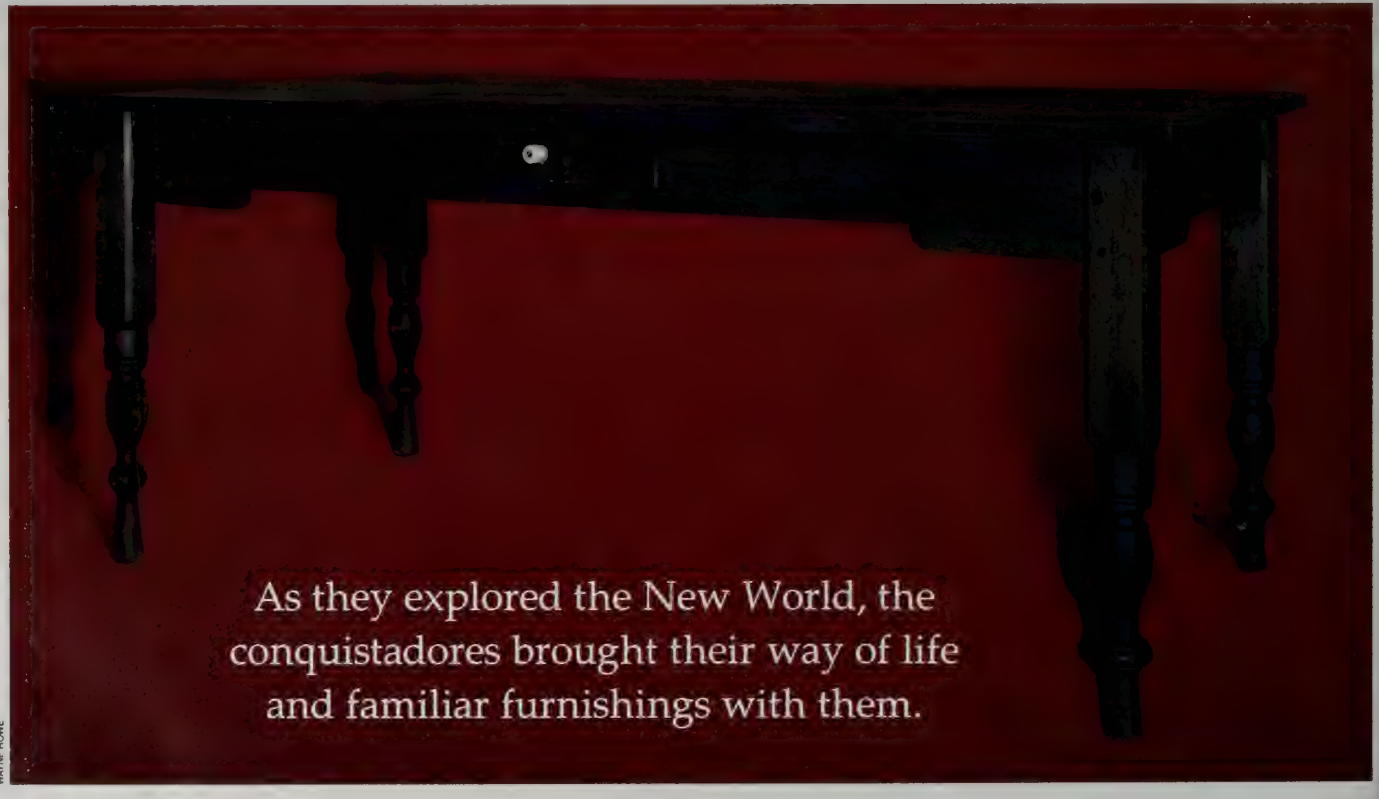
BELOW: *Table,* Peru, late 17th century. Painted aliso; 35" x 51". Extensive fish-scale imagery and the layered foliage or feather motifs on each leg exemplify the opulent Cuzco style, which was revived decades after the art center of Cuzco was virtually destroyed by earthquakes. Michael Haskell, Santa Barbara.

BOTTOM: *Kitchen Table,* Mexico (Zacatecas), 1875–1900. Painted pine; 30½" x 73". Turned legs, popular during the last quarter of the 19th century, support an eating and working table whose uncomplicated form is typical of the furniture produced in northern Mexico at this time. Hemisphere, Santa Monica.

OPPOSITE: *Armario,* Mexico, circa 1750. Mahogany; 100" x 49". Finely carved and pieced coffered panels, characteristic of Spanish Colonial design, enhance an armoire whose Chippendale-style legs, with claw-and-ball feet, attest to the reach of England's decorative influence. Michael Haskell, Santa Barbara.



WILLIAM DEWEY



WAYNE ROWE

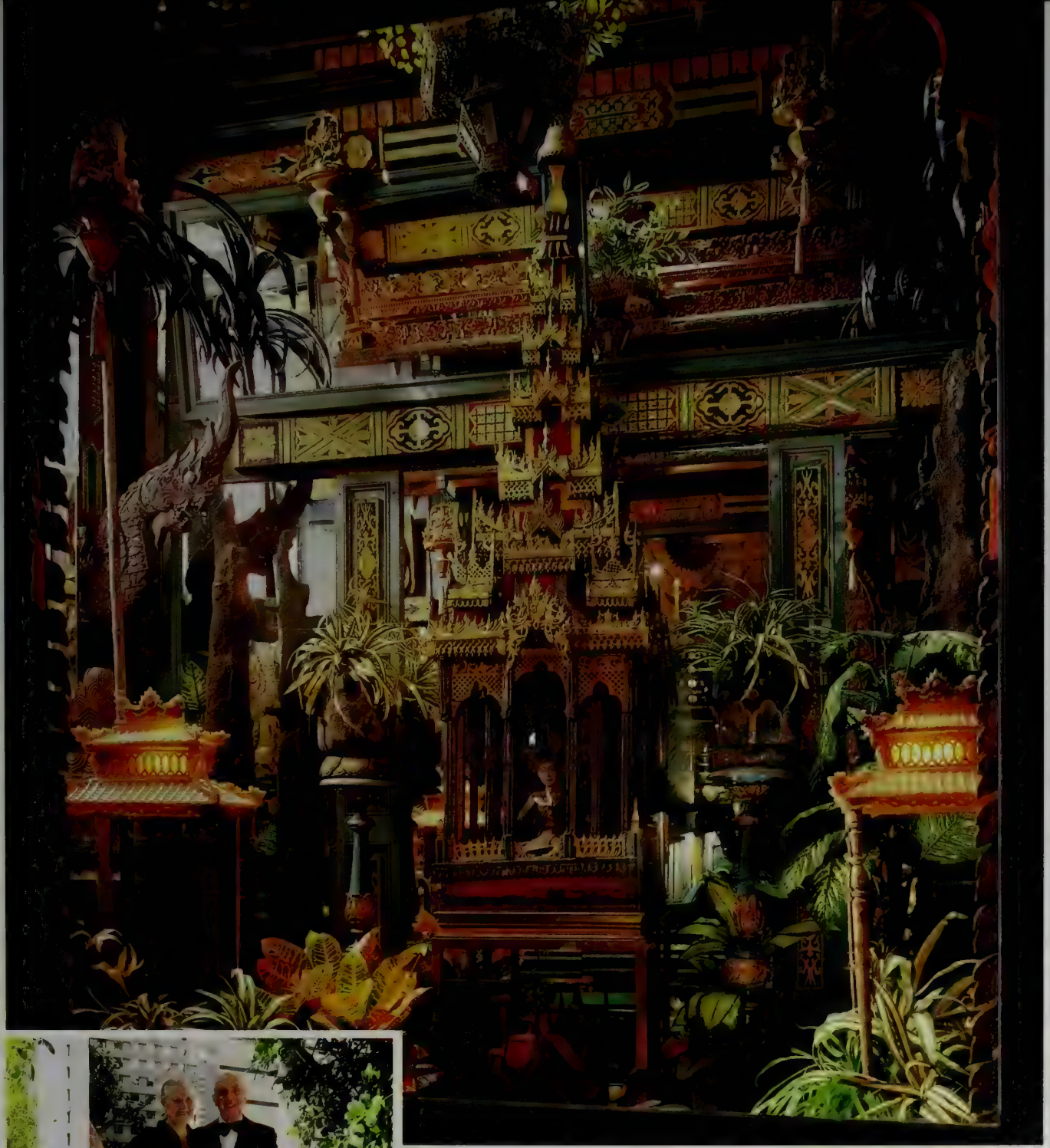


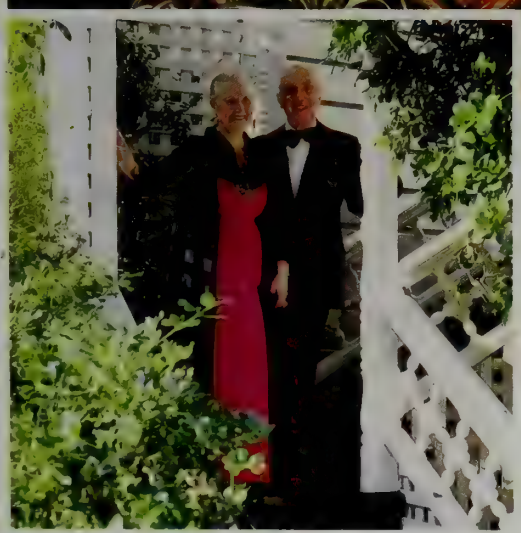
Fantasies by the Bay

Tony Duquette's San Francisco Residence and Sculpture Pavilion

INTERIOR DESIGN BY TONY DUQUETTE
TEXT BY TONY DUQUETTE
PHOTOGRAPHY BY PETER VITALE



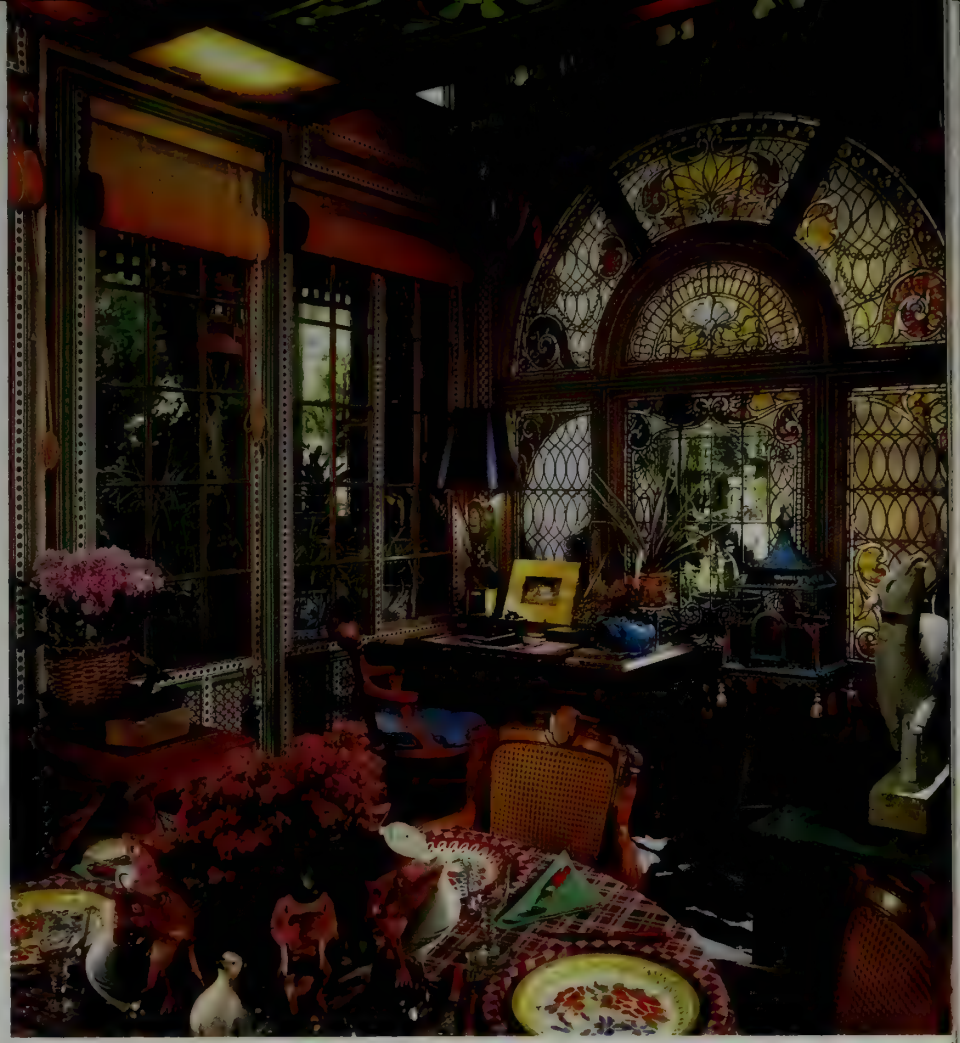




"In the neighborhood it is known as 'the house of flowers,' " notes interior designer and artist Tony Duquette (left), describing the 1860s Victorian house that he shares with his wife, Elizabeth. "In this house beauty, not luxury, the mysterious and the unknown from every culture around the world, are what we value." OPPOSITE: The roof terrace offers expansive views of San Francisco and the Golden Gate Bridge. The colorful moon flag flies when the Duquettes are in residence. The embroidered rug is Mesopotamian. ABOVE: Off the entrance hall is "a magical grotto filled with Burmese shrines, Thai spirit houses and Chinese pagodas," says Duquette.



OPPOSITE: An amethyst crystal chandelier created by Duquette illuminates the bay-windowed living room embellished with "a curious suite of 'Egyptian Revival' furniture that we have arranged for conversation." The fireplace, walls and ceiling were hand-painted in a marble pattern. Northwest Persian rug.



WHEN SURVEYING A finished project or a room that I admire, I first absorb the ambiance and then take note of the individual objects that have contributed to the overall enchantment. When contemplating our San Francisco residence of the last twenty-six years I like to think that the ambiance I have created is greater than the sum of its parts.

The exterior of the house, which is turreted, onion-domed and tipped with gold spires and coral standards, is our gift to the street. The windows are shuttered with Moroccan grilles, but the house still smiles on the casual passerby, who will often stop and smile back and point to the all-seeing eye painted on a panel near the flowering trees in front.

This 1860s birdcage Victorian house I share with my artist wife, Elizabeth, is a highly personal fantasy based on an imaginary family we pretend occupies the house. The man of the house is a captain who has traveled the seven seas by clipper ship with his wife, all the while collecting treasures and treasured experiences as well as inspirations that they have brought home to their favorite city on the sea.

We have sought inspiration for this house not only from the four corners of the earth but from the ancient Greeks and Romans, the masters of the seventeenth and eighteenth cen-



ABOVE RIGHT: "I designed the enclosed terrace around the antique Tiffany stained-glass window that I found in a private collection," recalls Duquette. "The ceiling, too, is paneled with stained glass." The table, foreground, is arrayed with Haitian plates and a "full toad orchestra" from Bali. RIGHT: Printed Italian silk and velvets envelop the canopied master bed. The walls are covered in hand-painted Chinese wallpaper panels set with three-dimensional Rajput clay birds on perches.



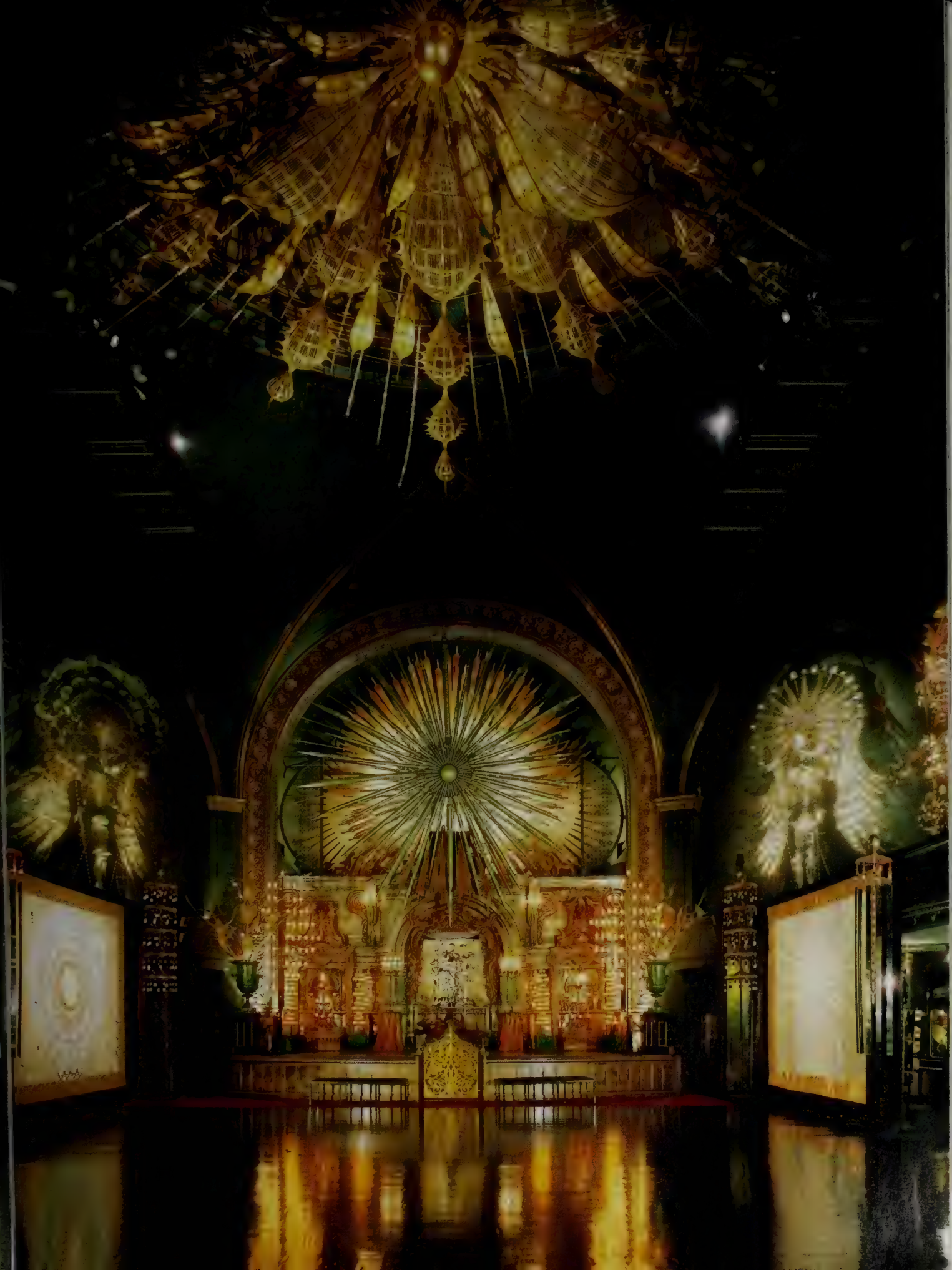
ABOVE: A mother-of-pearl mermaid welcomes visitors to the Duquette Pavilion, a sculptural exhibition dedicated to Saint Francis of Assisi. OPPOSITE: "I want everything to have spontaneity, to move and to laugh," says Duquette. The sun/moon sculpture high above the figure of Saint Francis in the main hall is made from the pearlized pieces of a vandalized pipe organ found in the original abandoned building.

turies, the ancient Chinese and the eccentric décors of the latter part of the nineteenth century. Although primarily a fantasy with compliments to those charming Nymphenburg hunting lodges, the house shows a knowledge of classical architecture and a feeling for historical truth combined with our personal taste. In this house we have invented our own rules in order to create a lifestyle in keeping with our imaginations.

We have not consciously tried to amass a collection but rather have allowed the various objects to come to us. When decorating a room I always believe in leaving something to chance since I cannot bear a setting that has been sterilized to the exclusion of any personal statement. When faced with such an environment I invariably introduce the most interesting objects I can find.

When I reflect on our creation, three words immediately come to mind: *door, mirror, chest.* The doors are patterned, painted *faux-bois* or marbleized. They are mounted with silver-gilt panels and Venetian bronzes cast as blackamoors. Closed, these doors have the power of the unknown; when opened, however, they lead into another world. They lead to rooms with Chinese alcoves, grottoes holding Burmese lacquer shrines and lighted pagodas, and an enclosed porch with antique stained-glass panels and a Tiffany window reflected over and over in a myriad of large and small mirrors.

Everywhere there are chests—Chinese wedding chests, painted Aus-



trian peasant chests and nail-studded Victorian traveling trunks. Inside are books and china, jewels and all our unrealized dreams.

Having spilled out our coffers of treasures and dreams collected from around the world on many great adventures, we have created our own magical setting. We can sit back on the leopard-print banquette and peer through the jalousied windows to see the smile on the face of the observer as he stops along the street below to look up at the domes and spires of our own "cow hollow."

As you walk along windy Geary Boulevard between Fillmore and Steiner streets, another building may cause you to smile. Look up and the coral standards will be sporting the double Gemini banners that festively welcome the casual visitor. Pull open the malachite doors set in a Byzantine mosaic and you have arrived.

Inside the Duquette Pavilion, which is the fulfilled dream of our nonprofit public organization for the living arts, awaits a world of wonder and mystery based on the *Canticle of Creatures* of Saint Francis of Assisi. Needing a permanent home for my massive twenty-five-foot-tall angel sculptures and being inspired by the legend of Saint Francis, I decided to design and build a "celebrational environment" to honor San Francisco's patron saint.

The song of Saint Francis, written some seven hundred years ago, mentions the four elements, as well as the sun and the moon and mankind. All of these are represented within the building, a planetary vision whose underlying theme is the brotherhood of man and our oneness with the uni-

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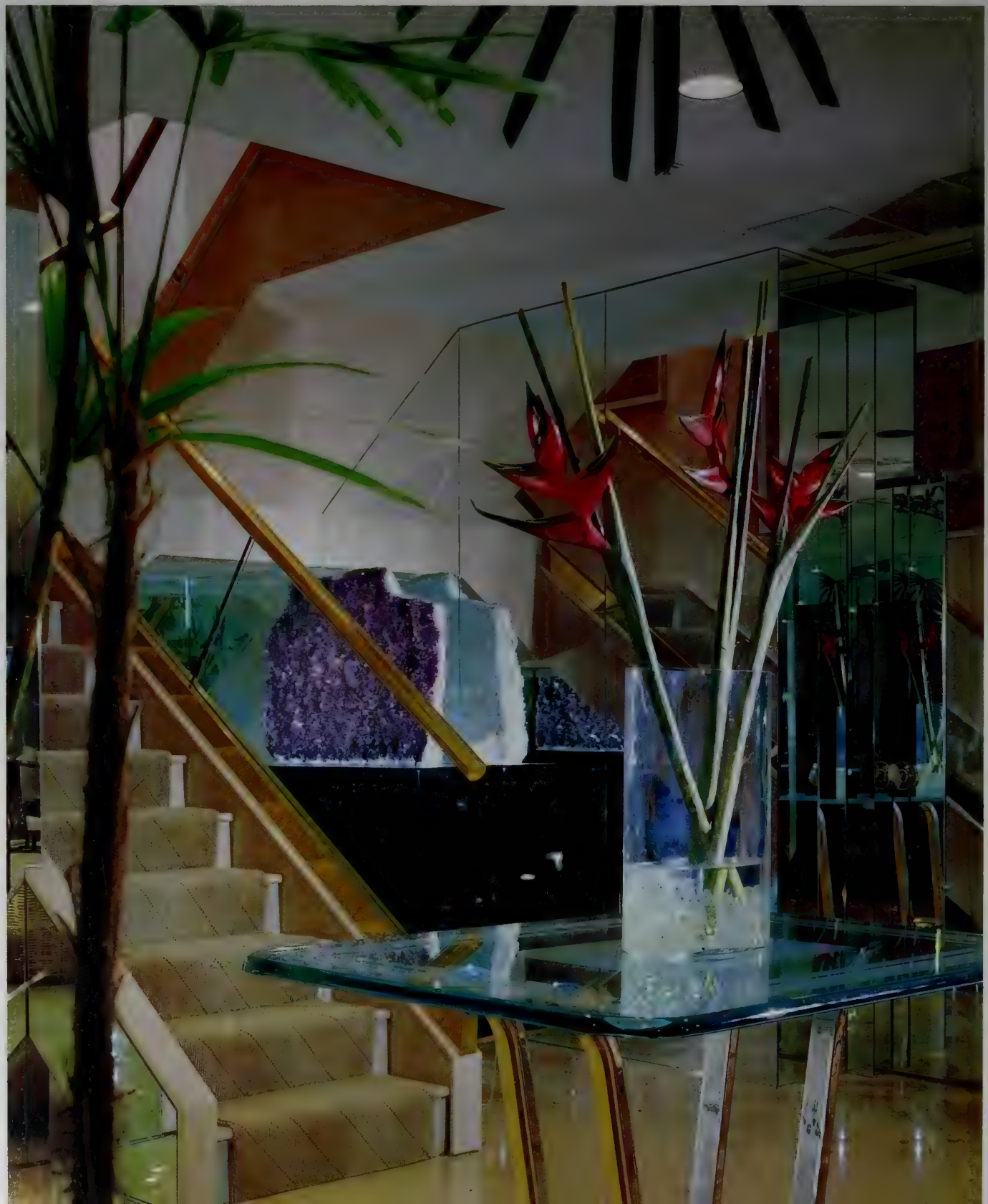
ABOVE RIGHT: An 18th-century statue of Saint Francis is dressed by Duquette in a "harlequin of leaves as he preaches his sermon to a flock of Rajput clay birds." Venetian gilt carvings serve as a frame. RIGHT: "I created a wall of surprises with jeweled re-creations and curious compositions of found objects set into mirror-fronted medicine chests." OPPOSITE: An 18th-century Venetian painting, one of a set of four, hangs over the entrance to the antiques-filled chapel room, which is used for concerts, exhibitions, lectures and meetings.



Metropolitan Reflections

A Play of Surfaces in a Los Angeles Penthouse

INTERIOR DESIGN BY RON WILSON
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY MARY E. NICHOLS



To decorate their second home—a Los Angeles penthouse apartment—Robert and Nancy Jensen turned to Ron Wilson. OPPOSITE: Mirrored walls and other reflective surfaces add depth to the entrance hall, where a glittering amethyst crystal rests on a granite pedestal. BELOW: Wilson designed the living room's massive chimneypiece of polished stainless steel with brass accents. Lining the shelves are paired rose quartz Fu dogs and a collection of Peking glass in a wide range of colors. Antique lacquered chairs are Chinese. FOLLOWING PAGES: The motif of a contemporary lacquered cabinet is echoed on hand-painted pillows in the living room. The gateleg Chinese tray table is 19th century. Columns at right frame the dining room. Suede on armchairs is from Clarence House.



FROM THEIR OCEAN-VIEW residence in the Hope Ranch area of Santa Barbara, Robert and Nancy Jensen fantasized about a penthouse in Los Angeles: a place convenient to their social and business interests, and one where they could feel as comfortable as they did in their primary home. For years the choice of suitable spaces was severely limited, but the Westwood stretch along Wilshire Boulevard has recently become a canyon of high-rise apartment buildings. The Jensens found a two-story penthouse there whose polygonal floor plan offered views stretching from downtown to the ocean. To transform the bare shell, they selected Los Angeles designer Ron Wilson, whose work they had long admired.

Before beginning the project, Wilson invited the Jensens to his own residence in Beverly Hills, as he does with all prospective clients. "I like people to see how I express myself," he says, "so they can decide whether they feel comfortable with my approach. Most come with an envelope of ideas culled from magazine features," he adds, "but after our first discussion they usually put them aside and ask for something new." His rapport with the Jensens was immediate, and their brief was simple: They wanted to feel at ease in the apartment whether they were alone or entertaining a crowd.

Wilson began by changing some of the existing room divisions, alternating open and enclosed spaces, balancing the strong natural light with the darker areas at the core. Believing that "entries can be as whimsical as you want, because no one lives there," he defined the entrance hall with expanses of mirror, creating a maze of vistas and reflections. A focal point is a huge amethyst crystal supported by a dark granite pedestal. Travertine flooring extends out to a terrace.

Within the large living room the emphasis is on flexibility and restraint. Rugs and upholstery rely on texture and the palest tones; oversize chairs and sofas are clustered in large and small conversational groupings.







Rough-edged slabs of selenite, a rock crystal, are used as low tables. Wilson has punctuated the design with Oriental furniture and objects, including Chinese lacquered chairs and a gateleg table inlaid with mother-of-pearl. "The Oriental pieces are a playful yet formal counterpoint to contemporary shapes," he says.

Columns set off the dining room, in which brocade-covered chairs surround a glass-topped table. Vertical louvres shade the windows, their shape repeated in the horizontal grooves of a mirrored recess. Overlooking the Hollywood Hills, the kitchen incorporates a double morning room with an indoor alcove for cold days and a sheltered terrace for the rest of the year.

Next to the living room is a tiny study, whose walls are lined in leather stenciled to simulate snakeskin and set off by brass cove moldings. Equally distinctive is the small guest room. Walls and ceilings are covered with a gravel-faced paper that complements the marbled pattern of the bed hangings, the nubby carpet and smooth wood surfaces.

Brass-railed stairs lead up to a comfortable study/library and the master suite. Glazed-cotton hangings drape the bed there, which is set off by the oversize pillows that are one of Ron Wilson's trademarks.

The Jensens find that their loyalties are now evenly divided between their place in the sky and their house at the beach. "We feel very fortunate to have found Ron," says Nancy Jensen. "He translated our idea of penthouse living from daydream to reality absolutely intact."□

ABOVE: In the dining room, an antique Italian iron-and-Murano-glass chandelier hangs above an octagonal table with a faceted wooden base. The recessed buffet is framed with travertine and lined with beveled mirror.

OPPOSITE: Cranes and grasses ornament the glazed-cotton bed hangings in the master suite, which comprises most of the apartment's upper level. The pink chair and throw-pillow fabric is from Hinson & Company.

"Oriental pieces are a playful yet formal counterpoint to contemporary shapes," says Wilson.



View from Wappo Hill

Robert and Margrit Mondavi's Napa Valley Vineyard

ARCHITECTURE BY CLIFF MAY
TEXT BY [illegible]
PHOTOGRAPHY BY JOHN VAUGHAN



"Because the house has so many open spaces, it evokes a feeling of infinity," says vintner Robert Mondavi (inset, with his wife, Margrit Biever-Mondavi). THIS PAGE The Cliff May–designed residence in the Napa Valley includes one of the architect's signature bell towers, with a northern view toward Mount St. Helena. OPPOSITE Antique Burmese monk figures are displayed in the living room. Beyond is *The General*, 1976, by Nathan Oliveira and a work acquired in Shanghai.





PUNCTUATING THE Napa Valley are several hills that look down, as far as the eye can squint, on one of man and nature's lovelier collaborations, symmetrical lines of soft green grapevines, the stalks of which are wrapped knee-high in clumps of wild mustard. Atop the highest of these hillocks, some six hundred feet above the valley floor, nests the new residence of Robert Mondavi. Well, perhaps *nests* is the wrong image, unless one has a pterodactyl in mind. The Cliff May–designed house covers 11,000 square feet. However, the lofty, king-size perch seems right and fitting for a man who has spent more than a half-century in the Napa Valley, doing more to perfect and promote California's quality wines than probably any other winery owner.

"Even when I was struggling to start my own winery, and couldn't afford it, whenever I was on a business trip I always asked for the largest hotel suite or bedroom, at least," says the vintner. "I hate the feeling of being confined. I'm sure it has something to do with growing up and working all day in this wide-open valley. I told my wife, Margrit, that I didn't want a lot of rooms." Actually, there is only one bedroom, with a separate bath/dressing area, in the sleeping quarters of the house. "We agreed that if Margrit would go along with my craving for spacious rooms, as big and open as the great outdoors, she could do whatever she wanted with the interiors."

Few husbands have struck a better bargain, for Margrit Biever-Mondavi is a woman of many creative talents, all pursued with contagious élan. Her first reaction, however, to living in a coliseum-for-two was neither inspiring nor heartwarming.

"In the beginning I had a feeling of great vastness and a chilling lack of coziness," she says. "But once we'd lived in it for a while, I discovered we had traded coziness for serenity. And with the way the place is open to

"The house gives us many opportunities to express ourselves," says Biever-Mondavi, who was assisted in the interior design by Doree Kerr. *A Study*, 1956, by Richard Diebenkorn hangs above the wooden bench in the living room. The mantel holds pottery and sculpture, including pre-Columbian objects and a Chinese earthenware figure. Collage is a portrait of Robert Mondavi.



May also created the plans for the Robert Mondávi Winery, one of the architect's finest works and certainly among the best known.

the outside, there is no stopping the feeling of being privy to endless horizons. I don't know how many hours Bob spent with Cliff May deciding the precise direction the house should face. Its final positioning is north–south, and it looks directly at Mount St. Helena in the far distance." Robert Mondavi had worked closely with Cliff May, the celebrated and prolific creator of the modern California ranch house, once before.

That was back in 1965, when May created the plans for the Robert Mondavi Winery, one of the architect's finest works and certainly among the best known, considering that for the past twenty-two years a rendering of the California Mission–style building, with its Spanish tile roof and bell tower, has appeared on the label of every bottle of Mondavi wine produced at the winery.

In 1979 the Mondavis asked May up to Napa to talk about designing their house. "I was thrilled, of course, to see the site," recalls the architect. "It's one in a million. I've always said, 'Show me the best location and I'll show you the best house.' I remember how insistent they were not to disturb the old Indian ceremonial site atop the hill. They were already planning the picnics they would have there, like two little kids.

"Bob knew exactly what he wanted, so that made it a lot easier on me," he continues. "Speaking of childhood games, I thought of the place as an iso-

"Cliff May has an extraordinary ability to compose space," says Biever-Mondavi. "Because it's so open, the house lends itself to an almost choreographic approach to arranging parties, with people floating from one area to the next." In a sitting area by the pool, a lacquer-on-wood Buddha in the Kamakura style rests between rattan armchairs. Low table is from McGuire; kilim rug.







"The house is planned so that it can be expanded in any direction," says Cliff May. LEFT: A Peruvian vase is a counterpoint to contemporary paintings in the entrance hall. Helen Frankenthaler's *Summer Angels*, 1983, is at left; to the right is Keith Boyle's *Blues for Big Mama*, 1985. Ceilings throughout are composed of painted redwood grape stakes. ABOVE: "We live a lot in the kitchen," says Biever-Mondavi. "Dining is almost sacred to us—breaking bread and sharing wine." Chandeliers in dining room and kitchen from Casella Lighting.

lated kingdom where Bob would be king of the mountain, so I suggested they call it Mandalay—though eventually they decided on a name that is more reflective of the valley's history. I don't know who's prouder of the house—Margrit and Bob or me."

Standing before an open, floor-to-ceiling glass door, looking at the circle of California live oaks that halo the house, Biever-Mondavi says, "I've played down the interior design element and the number of 'things' we have around us so as not to distract from the special privilege of having nature as a constant guest."

The Mondavis' adherence to a less-is-more design philosophy must sorely test their self-control, since they spend at least six months of every year traveling on winery and American Institute of Wine & Food business (Robert Mondavi is honorary cochair, with Julia Child). On the other hand, should during their journeys they find themselves unable to resist a painting or a santo, there are always the walls, shelves and tables of the four-bedroom guest house to accommodate new acquisitions.

The guest house, capping a much smaller hill on the vineyard estate, is a charming reminder of what the valley was like at the turn of the cen-

tury, when Telegraph and Nob Hill nabobs had weekend retreats in the area. The wood-and-fieldstone house, with its screened front and bedroom porches, was built in 1904.

Construction of Wappo Hill, as the Mondavis christened their aerie (in honor of the Indian tribe that originally inhabited the valley), began in 1981. In the late fall of 1983, they celebrated the structural completion of the house by tying a decorated fir tree to its highest point, Cliff May's signature campanile, and by preparing a feast for the forty-odd workers. They picnicked around a huge ceremonial stone, a vestige from when the Wappos used the site as both a lookout and a place to hold tribal councils.

It was not until February 1988 that construction at Wappo Hill was finally completed—if that can ever be said of a house. That was the month the wine cellar was installed. After all, the Mondavis' favorite vintages could not be transferred from the winery while workmen were still rumbling about and pounding away, disturbing the resting wines.

Now, driving up to Wappo Hill, if you are not completely occupied negotiating the road's twists and turns, you can catch a glimpse of two tennis courts, a picnic and barbecue arbor, and a fruit orchard. Hidden on the other side of the slope are twenty solar panels. They, along with the truck garden, are clues to two special features of Wappo Hill.

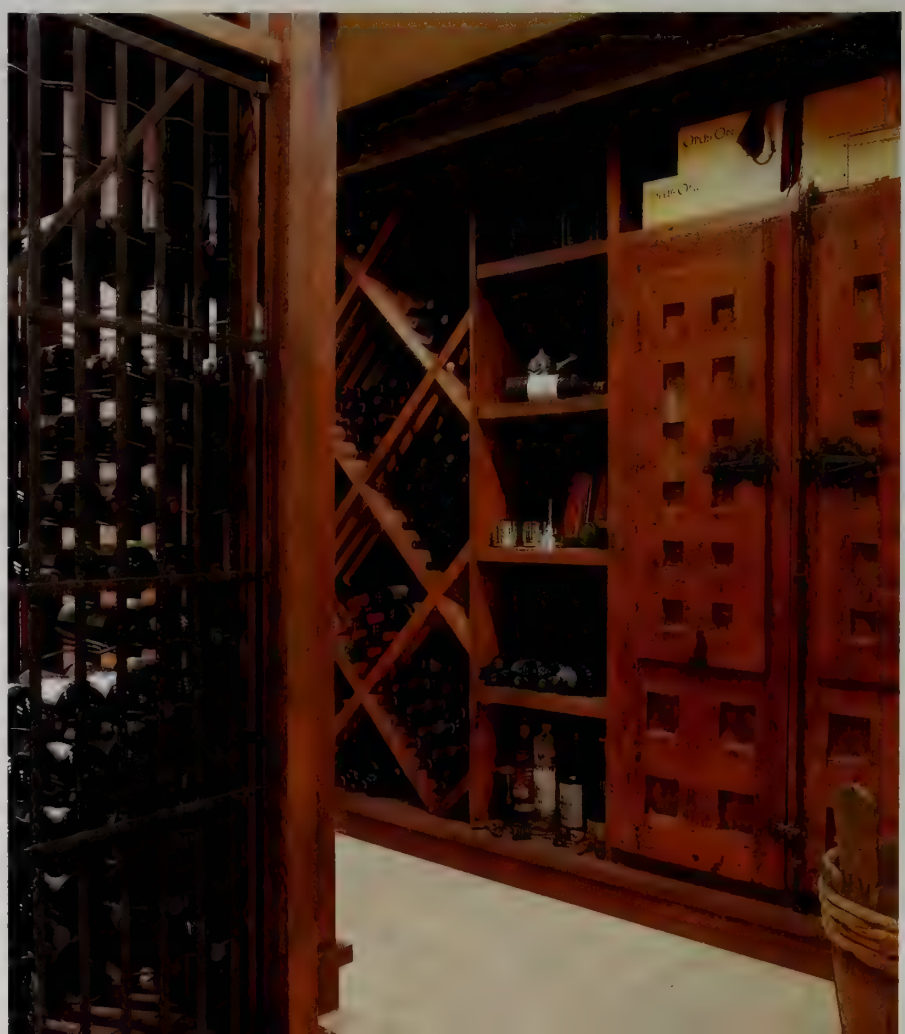
The sun collectors take care of the house's energy needs from roughly March to December. The period might be year round if they didn't also heat the twenty-by-forty-four-foot swimming pool and spa, which are just off the living room in an "aquasolarium" with a roof that glides back at the flip of a switch. Both Mondavis swim each day, and Margrit could be said to utilize the facilities even more: Several evenings a week she leaves a covered bowl of dough to rise on the edge of the steam-shrouded pool. The next day it goes into her woodburning oven to emerge as crusty baguettes, whole-grain loaves or sourdough bread.

Founder and headmistress of the Great Chefs Cooking School at the Mondavi Winery, where visitors such as Jean and Pierre Troisgros, Michel Guérard, Paula Wolfert and Wolfgang Puck expound their culinary theories while expanding their students' waistlines, Margrit Biever-Mondavi is herself an accomplished chef. At Wappo Hill she has the perfect, warm but efficient setting for that talent. Efficient—a pasta-drying rack that slides out from a work counter, a faucet over the range—because she usually does it all herself.

"One thing we quickly discovered is that this house is too free and open to have live-in help," she explains. "We value our privacy far too much for that. Besides, one of the great pleasures of my life is cooking for friends and family and eating in the kitchen. There's nothing like the intimacy and rapport of those dinners."

Robert Mondavi, California's ambassador of vinous delights, is often kidded by his friends for favoring the phrase "I'd just like to say . . ." in conversation. Enjoying a glass of champagne in the cupola of the bell tower, he looks out over the valley to which he owes so much, and that in turn is indebted to him, and offers a toast: "I'd just like to say . . . I love Wappo Hill."□

BELOW: The wine cellar features old Spanish doors and French wine racks. Wooden boxes for Opus One, the varietal produced jointly by Mondavi and Château Mouton-Rothschild, are stored above the cabinet. One of the shelves holds an 11th-century Swiss pewter jug and an 1875 Mouton given to Robert Mondavi for his 75th birthday by Baroness Philippine de Rothschild. A collection of corkscrews is displayed on another shelf. "Bob gave the cellar his blessing, and he's putting in the good wines," says Biever-Mondavi. OPPOSITE: In the bedroom, a Cuzco school religious painting is paired with a Portuguese crucifix. Above the bed is *St. Anne's Sky*, 1985, by David Gallegos. A 19th-century Chinese chest serves as a table. Boris Kroll upholstery. "The spaciousness encourages your inner self to expand," says Mondavi.









JIM MCHUGH

START WITH GIVERNY. Borrow some of Rousseau's more preternatural fronds. Add an overhead sprinkler system, ocean humidity without ocean breezes, and the zeal of a man who admits to once wanting one of every plant on earth. Heat under a balmy southern California sun for fifteen years, then open the gate and step into painter Jack Baker's garden on Rincon Point, some thirteen miles south of Santa Barbara.

It is a dense, dazzling, paradoxical place. Old roses wreathe the trunks of leggy palms. Cactus grows next to hibiscus. Stately old pine trees shiver against the sky; lavender, lobelia and violets hug the ground. Varied grasses weave the whole thing together, soft and shaggy as an unkempt head of hair.

"I never anticipated how complex it would become," says Jack Baker (left) of his seaside garden on Rincon Point. Works in progress crowd his studio. ABOVE: The garden itself is a horticultural work in progress: Inside the gates, foliage of an Easter lily vine drapes the wall. At right, a rare black-stemmed tree fern.

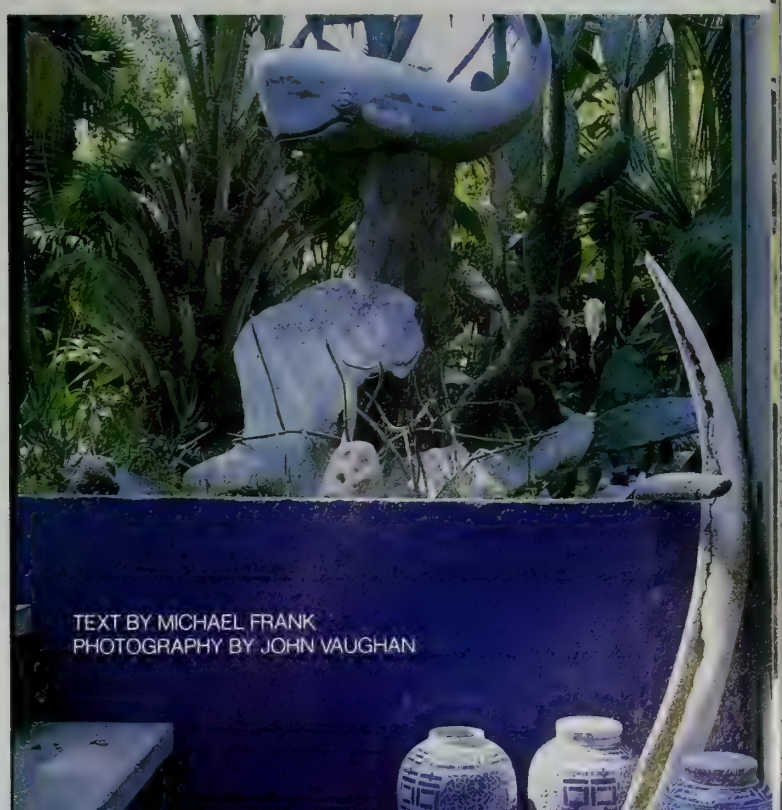
Gardens: Subtropical Artistry

Jack Baker's Exuberant Creation near Santa Barbara

TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY JOHN VAUGHAN

When people initially see the garden, they imagine it stretching on for twenty acres; it is difficult to convince them that all this intense verdure is contained in less than one. There is the illusion of chaos but the reality of careful control. "It is an exuberant creation," Baker observes modestly. "I venture to say it's most unusual."

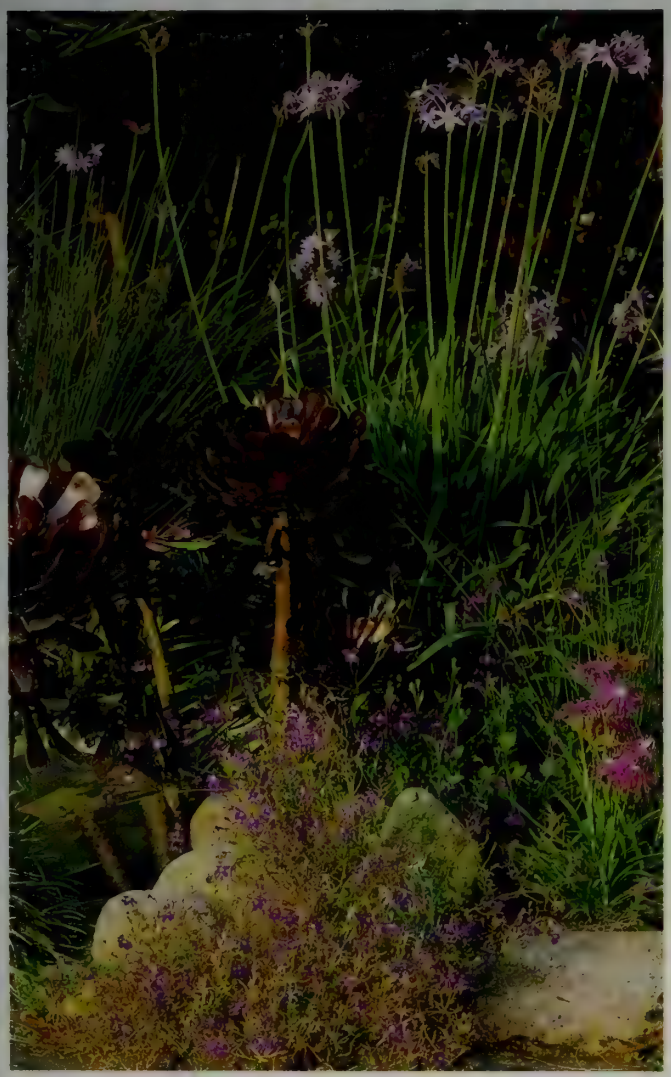
Jack Baker began his horticultural odyssey as any good cottage gardener would. He raised sweet peas and ranunculuses and daffodils, which made perfect sense for a man who once painted flowers almost exclusively. But gradually other, more exotic gardens attracted him. He traveled to Bali and Morocco and the Canary Islands, and while he won't admit to bringing back actual plants ("It really isn't worth ending up in jail"), he will say he was broadened



RIGHT: The Whale Garden is dominated by a sculpted whale atop a pillar, in the unlikely but oddly compatible company of cactuses and palm trees. Whale bones and rocks were collected from the beach and sand dunes nearby. Baker credits the ocean and sheltering dunes for the microclimate of his remarkable garden.



OPPOSITE: A wooden carousel figure of an emu rises from a tangle of grasses, ferns and succulents at the entrance to the house. Curving ropelike blooms at upper right give the shaving-brush palm its name. BELOW LEFT: Delicate blossoms of society garlic, foreground, contrast with sturdy rosettes of *Aeonium arboreum* in a sun-dappled space. "Planting so close isn't the ideal way to garden," Baker concedes, "but it creates the atmosphere I like." BELOW RIGHT: Pendulous datura flowers overhang a wandering path. BOTTOM: In the fern and palm garden, a Chamaedorea palm stands in a sea of baby's tears. A rusted anchor, washed up on the beach, leans against the trunk of a Seaforthia palm.







and influenced by what he saw. His favorite gardens were tropical, subtropical and Mediterranean.

"I return with new ideas from everywhere I go, and I try to recreate them here. I now travel only to places where I'm interested in the plant and animal life. When I went to Australia, I went to visit the eucalyptus trees in the backcountry."

When Jack Baker acquired his property, which contained the former garage and guest apartment of a larger estate, he was, by his own admission, something of an innocent. He removed all of the existing landscaping, with the exception of a few of the major pines, and before escrow closed he was already moving in truckloads of plants. "I'd gardened all my life, but nowhere like this. I soon discovered it was the most magical place," says Baker.

His house is built into a sand dune, which protects the garden from battering ocean winds while keeping the air constantly moist. The ground temperature is warm, the soil fertile, and the result is a unique microclimate, tropical and temperate at the same time. Things that are not supposed to grow in southern California grow here at an astonishing rate. The Baker touch is so fecund that it has begun to spill across the street, where he has planted the bank above a slough. "It's my favorite part of the garden," he says, "and it's not even mine!"

Baker has had company on what he calls his "great adventure." As a local high school student, Eric Nagelmann

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The California atmosphere has been more effectively rendered in the softer, more tentative medium of watercolor.





OPPOSITE ABOVE: *Stand of Great Oaks, Monterey Bay*, Percy Gray, 1930. Watercolor on paper; 15" x 21". Years spent as an illustrator influenced Gray, whose refined style is evident in his delicate portrayal. William A. Karges Fine Art, Carmel. OPPOSITE: *View of Monterey Bay, California*, Sidney Janis Yard, circa 1905. Watercolor on paper; 14¼" x 21½". Yard was a master of English watercolor techniques who was inspired by the Monterey Peninsula in most of his work. Kral Fine Arts, Oakland.

ABOVE: *Cherry Valley, California*, Marion Kavanagh Wachtel, circa 1925. Watercolor on paper; 20" x 26". One of the "most subtle exponents of the beauties and glories of Southern California landscape art," Wachtel reputedly used watercolor to avoid comparison and rivalry with her husband, artist Elmer Wachtel. Petersen Galleries, Beverly Hills.

painters have evoked this landscape, from the realist William Keith in the late nineteenth century to plein-airists Arthur and Lucia Mathews at the turn of the century to the regionalist Millard Sheets in the thirties and forties to the Synchromist Stanton MacDonald Wright both before and after World War II. The most noted images of the landscape have been achieved through the impastoed textures of oil on canvas. Yet the subtler luminosity of the California atmosphere has often been more effectively rendered in the softer, more tentative medium of watercolor.

As authors Gordon McClelland and Jay Last note in their essential watercolor study, *The California Style*, the California artists who had been trained in Europe or in the American East usually outlined the major areas of their compositions in a detailed pencil drawing and then applied color to give the finished work a tightly compacted appearance. In the late twenties and after, paint was more often brushed onto the paper without penciled outline. Both transparent and opaque watercolors were being used, and methods such as the "dry brush" and "wet into wet" tech-





niques were explored in new ways.

In opaque watercolors a clay filler is added to the colored pigment, blocking out the underpainting of the white paper surface. On the other hand, point out Last and McClelland, the more characteristic translucent medium "allows the artist to blend, flow and manipulate colors in ways unavailable with any other painting medium." In the finished work, "the viewer sees through a transparent veil of color, illuminated by the light reflected off the white paper to which the paint is applied."

In the "wet into wet" method the painter water-soaks the paper, applies under-colors, and finishes with transparent washes or lines of paint to realize the final image while the under-colors are still wet. When the technique is successful, the effects of wind and weather are rendered more evocatively than in any other medium.

To achieve the textured results of "dry brush," the artist mixes pigment with a little water. Lines and forms become fainter and more attenuated as the brushstroke runs out. If the paper is pebbled, the painted surfaces will reveal specks of white as the brushstroke is completed.

The best of the older generation of California watercolorists, working within the craftsman movement of the early twentieth century, was typified in the north by the painting of Percy Gray and in the south by that of Marion Kavanagh Wachtel.

Gray was born in San Francisco into a family that had included several generations of artists. Throughout the late 1880s he studied at the California School of Design at the Mark Hopkins Institute on Nob Hill, and then joined the art department of the *San Francisco Call*. The necessarily linear quality of his drawings for the newspaper predicted the precision of his later watercolor style. Feeling the need to get away from the city he had lived in since birth, he moved to New York City in 1895, taking a job as an illustrator at Hearst's *New York Journal* to support his studies at the Art Students League, where he studied with William Merritt Chase.

Gray returned home in 1906, the ominous year of the San Francisco earthquake. Finding the charred ruins of the city an unlikely subject for his art, he began to paint the great natural landscapes of the area, producing works such as *Mt. Tamalpais* and *Salinas Valley*. He soon began

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OPPOSITE: *Nevada City, California,* Phil Paradise, 1932. Watercolor on paper; 16½" x 28". One of 40 works painted on a six-week trip to the Mother Lode country—"my first 'collection' with thematic intent," recalls Paradise. ABOVE: *The Road to Capistrano,* Barse Miller, mid-1930s. Watercolor on paper; 13" x 18¼". An ethereal coastal landscape is one of the many American Scene watercolors executed by Miller during the 1930s, mostly on-site. Both, George Stern Fine Arts, Encino.


Irish houses & castles
ANCIENT MEXICO



Cottage Industry

A Versatile Poolhouse near San Francisco

INTERIOR DESIGN BY RONALD CROSETTI
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY MARY E. NICHOLS

When Ronald Crosetti was asked to transform a 1950s poolhouse near San Francisco, he immediately envisioned it as a "proper English-style guest cottage" that could be used for both business meetings and entertaining. To complement the design, he selected overscale Wicker Works furniture piled with cushions and pillows for the living room. At left, a pair of Irish brass candlesticks, circa 1830. Fabric from Brunschwig & Fils.

LIKE SO MANY remodeling projects, this one seemed laughably simple at the beginning. The husband returned from a stay at the Pritikin Center and announced that he needed a space for exercising. To underscore his point, he plunked his new treadmill down in the middle of the living room.

"Fine," said his wife. "Let's give Ron a call." Ron is San Francisco interior designer Ronald Crosetti, who had worked on some earlier projects with the couple.

The logical place for an exercise room seemed to be the poolhouse. The structure had started life in classic 1950s style as a flat-roofed, open-air building suggesting a Hawaiian lanai, located a few yards from the solidly Tudor main house. Twenty years ago, when the couple bought the property in a leafy suburb south of San Francisco, they found the open-air design impractical. To offer shelter on the inevitable damp, foggy days, they glassed-in the space. "It still was cold," says the husband, but it stayed that way until the notion of the exercise room came up.

Crosetti initially suggested a simple solution, along the lines of a few yards of outdoor carpeting on the floor of the main room. Then the husband uttered the fateful question—"What else can we do?" Crosetti took a deep breath and said, "Why don't we bomb the place."

The owners' wish to have a versatile space, usable year round for a number of different purposes, made this a technically complex project in spite of its small size.



LEFT: In the living room, a six-panel Japanese screen "depicts hunting falcons tethered with distinctive family knots." Other art objects include, at right, two Peruvian Chimu pottery containers. Fabric from Brunschwig & Fils. OPPOSITE: A late-17th-century barley-twist gateleg table is set with Imari porcelain. Mid-19th-century Irish paintings by R. Miley (top) and Samuel Spode are part of an extensive collection accumulated by the husband on business trips.

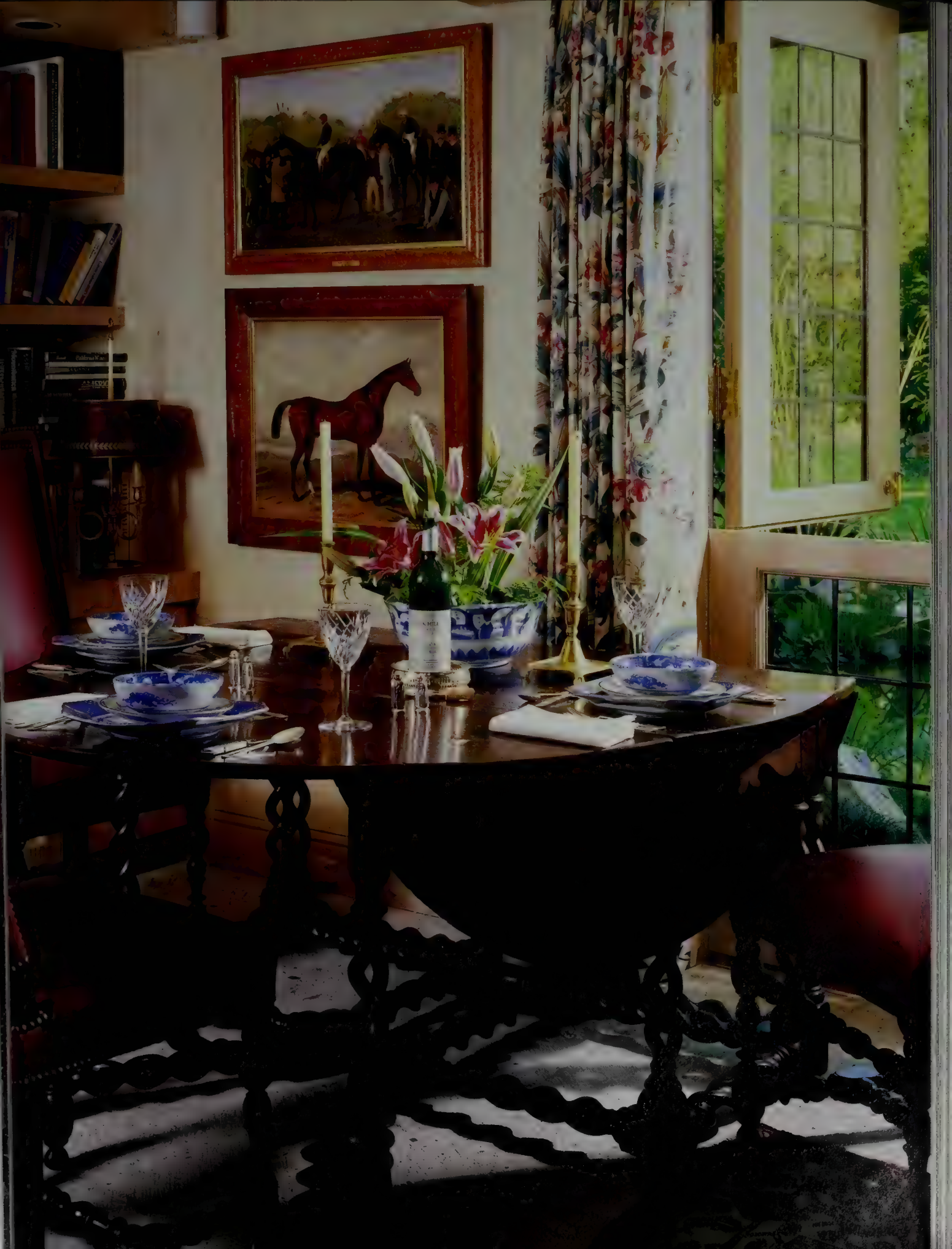
In something more than a twinkling—actually more like a few months—the Hawaiian lanai became an English cottage.

The original layout and roofline were retained, to satisfy zoning requirements and to keep the existing two bathrooms and kitchen. Cosmetic changes were made to relate the little structure to the larger main house nearby. The color scheme of dark brown walls and cream trim is the reverse of the larger house's cream walls and brown trim. Other echoes of the main house are the French doors with leaded-glass windows, the brick-and-metal chimney and the brickwork that replaced the original aggregate patio.

Inside, the illusion of Anglo-Saxon coziness is complete. Against a neutral background of sandstone floors and pickled-fir walls, Crosetti has installed a warm and lively palette of colors and patterns. An antique Heriz rug in tones of brick and blue covers most of the floor in the main room, and a bold chintz in similar colors is used for the curtains.

The furniture is a mixture of old and new. To avoid a heavy upholstered look, Crosetti selected giant wicker sofas and armchairs, piling them full of overstuffed cushions and pillows covered in striped silks and cottons. This is no ordinary poolhouse, so the wicker shares space with some very fine antiques in warmly toned woods.

The combination is a congenial background for some of the best examples from the husband's collection of Irish art. The paintings, both genre scenes and colorful racing pictures, are a tribute to his ancestors, who arrived in the United States from Ireland in the early 1890s. An avid collector for the last fifteen years, he



frequently buys when he goes to Ireland on business. He looks at one painting of a family in a modest cottage and comments genially, "This one is a reminder of how far we've come, and it wasn't so long ago."

Leaded-glass doors look out on a setting that is remarkably bucolic in light of its location less than half a mile from a major highway. A creek winds around most of the three acres, attracting so many deer that a sturdy wire fence had to be erected to keep them out of the extensive gardens. The gardens still conform to the original design by Thomas Church; one of the few major changes came about when an immense live oak next to the lanai died. In its place the residents created a pond surrounded by tall grasses, a happy complement to the new English style of the cottage.

For all the relative formality of antiques and artwork, the cottage is more than just a pretty place to sit by a roaring fire on a rainy night. It still serves as a poolhouse, complete with changing rooms, kitchen and spacious sauna. An immense hot tub lined with bright blue tiles is a prominent feature of the patio, with the swimming pool just beyond.

Pools mean parties and wet bathing suits, so practicality became an important factor in the choice of materials and accessories. The sandstone floor is virtually indestructible. The terra-cotta stools by the fireplace, resembling upended logs topped with pillows, are impervious to drinks and provide extra seating. Cloisonné lamps were chosen as an alternative to more fragile procelain.

The husband, an attorney who is involved in several businesses, usually arrives at the cottage early each morning to check on them with the aid of a fax machine and a sophisticated telephone system. When he wishes to hold a business conference or a board meeting, he can raise the leaves of the gleaming dining room table and arrange eight high-backed chairs around it. One of the couple's four sons uses the cottage as a quiet place to write law school papers, and extra houseguests can sleep there.

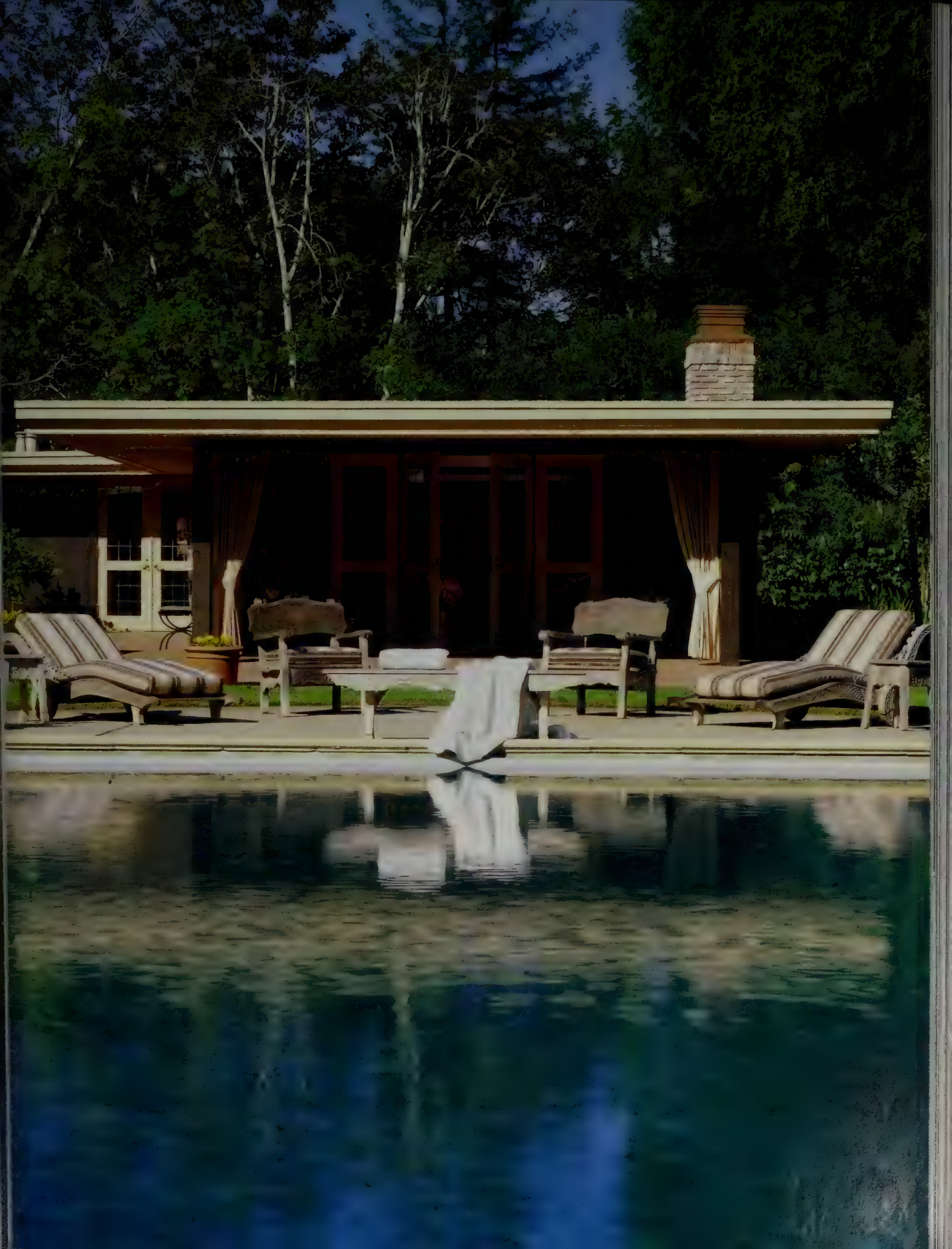
The owners' wish to have a versatile space, usable year round for a number of different purposes, made this a technically complex project in spite of its small size. To make it an all-weather space in the Bay Area's changeable climate, air-conditioning and heating were installed. Stereo and lighting can be controlled from both the cottage and the main house. Residents as well as designer took an active interest in the numerous small details, such as the special stereo speakers, impervious to steam, that were installed in the sauna.

The only purpose that the cottage doesn't serve is the one that inspired the whole project. The husband's exercise machines didn't quite fit into the final scheme, so now, he explains, "I'm exercising in the garage." □

RIGHT: In a guest room/study, the 1775 Irish secretary is actually a converted wardrobe. Flanking it are two 13th-century Venetian carved-stone figures, from northern Wales. French chairs are covered in Scottish cowhide; the stools are northern Italian, 1710–20.



OPPOSITE: French doors with leaded-glass panes echo details of the Tudor-style main house, and the colors—brown trimmed with cream—are the reverse of the residence's color scheme. Explains Crosetti, "Our objective was to maintain the contemporary look of the cabana but give it an English feeling inside."





Eastern Soul

Contemporary Zen Shapes a House on the Palos Verdes Peninsula

ARCHITECTURE BY KEITH PALMER
INTERIOR DESIGN BY ANTHONY MACHADO
TEXT BY IRENE BORGER
PHOTOGRAPHY BY MARY E. NICHOLS





PRECEDING PAGES: Anthony Machado's flair for the dramatic is enhanced by views of Malibu and the Pacific in a house on the Palos Verdes Peninsula. "This was one of the first projects where my attention was focused more on the architectural deliverance than on the furnishings," says the designer. In the living room, a marble sculpture is mounted over the fireplace, and Chinese Fu dogs rest on marble slabs banded in brass. On the Asante glass-top table from Karl Springer are two amethyst crystals. Jack Lenor Larsen Thai silk. ABOVE: Also in the living room, the clay sculpture by Mark Campbell was inspired by a Chinese ritual bronze vessel used in the Shang and Zhou dynasties. OPPOSITE: A Franz Kline self-portrait hangs at right; the clay bowl is by Peter Voulkos. The bowling-ball lamp and area rug are Machado's designs.

HOW THE RESIDENCE on the Palos Verdes Peninsula emerged is like the answer to a Zen koan—a paradox having little to do with logic or reason. The clients cite nights they spent in a Japanese inn. Designer Anthony Machado mentions his memory of Rosalind Russell as Auntie Mame. As it happened, Machado moved to Los Angeles at precisely the moment the clients began planning the house of their dreams. "And then," the wife says, "everyone said yes every step of the way."

Designer and clients began their collaboration with a common reference point. The couple had made lengthy peregrinations throughout Indonesia, China and Japan, and Machado, a student of Zen Buddhism, had spent a year traveling the Asian continent. Tranquillity was the target, the sine qua non. Without resorting to a pastiche of Orientalia, Machado and architect Keith Palmer created a house whose function and aesthetic recalls the rustic folk houses, elaborate temples and serene gardens of the East.

It is intentional that one comes upon the house slowly, traveling down a slope to koi ponds and a diminutive cobblestoned path, gradually reaching the African hardwood and shoji-screened front door. For Machado, whose vocabulary sweeps from the austere to the baroque, the intention was "to slow the world down enough to see. A home is a sanctuary," he says, "a place to focus intensely."

The site, chosen as much for its thickly wooded eucalyp-









LEFT: "I'm interested in how the mind recognizes shapes as pure symbols and is affected by these elements," says Machado. The grid pattern of the solarium's shoji screens is repeated in the slate floor, the skylighted ceiling and the webbing of a Karl Springer chair. A sketch, partially hidden at right, is by Charles Arnoldi. ABOVE: The Eastern aesthetic of the house is emphasized in the master bedroom, which the designer calls "a chamber of peace." The bronze sculpture, foreground, is also by Arnoldi. Over Machado's glass mosaic is a fragment from a Thai altar. At right, a priest's robe.

tus trees as for its views of the Pacific, invited a structure to be tucked into the hills. The designer, architect and clients met regularly to ensure a seamless transition between vision and verity, between architecture and interior design. "A precise feeling was always there in the back of our minds," says the husband. This feeling remained the touchstone through five years of planning boards and earthquake codes that slowed the project down.

Like many of the indigenous houses of Asia, this single-story ranch has roots in the eccentric rhythms of the land and shows a veneration for the severe beauty of raw wood. Inside, the open sweep of space has elastic chambers shaped by half-walls and retractable shoji screens. "Keith Palmer provided the grounding force," Machado says, "and I brought the polish and glamour and an obsessive concern for detail. This house is all about surface, texture and light."

Those scrupulously thought-out details—lustrous hardwood cabinetry engineered on a curve, brass fittings adjacent to black bowling balls used as a lamp base, ragged green marble flying off a twin slab in highly



Outside, a hot tub and pool, sculpted from granite boulders, were designed by landscape architect Dennis Stevens.

A trained set designer, Machado fashions visual equivalents for the precise, dramatic gestures of Kabuki and No.

polished stone—are evidence of the rapport between the designer and his craftsmen.

Machado, who "loves overlay upon overlay," calls the house his most restrained design. "I took just one element, the shoji screen, for example, and asked, 'What does this idea demand?' The filtering of natural sunlight through shoji paper is a beautiful, serene element. It needed enough space to breathe," adds the designer. "When something magical happens all by itself, you don't want to cover it up.

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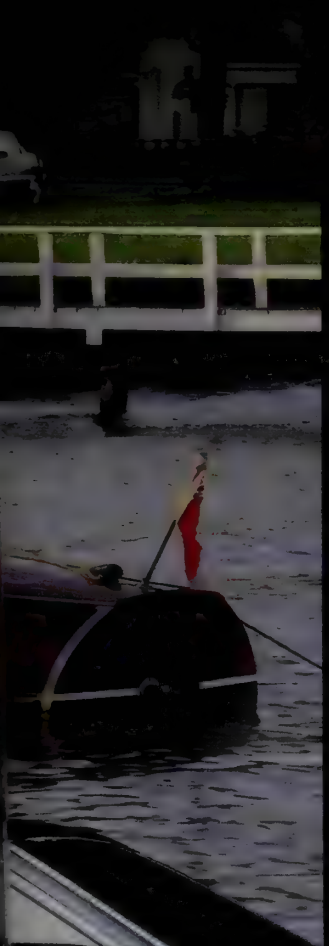
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Steven Spielberg and Amy Irving
continued from page 203

The rooms on either side are spacious but surprisingly intimate and nonbaronial. Each articulates a distinct theme, yet each is subtly linked to the next by at least two elements—a series of undulating curves and arches and a tastefully repetitious use of woods. Here, as in Steven Spielberg's office and the family's East Hampton barn house, varieties of wood abound. The most ubiquitous is Honduras mahogany, which is found everywhere, from the front gate to the back porch railing, and on numerous doors, windows and moldings. The living room floor is made of equally splendid one-hundred-year-old pine recycled and reclaimed from factory floors in Georgia.

Amy Irving's study, however, has a somewhat different mood. "She wanted her study to have a traditional Victorian look," says Spielberg. Light blue walls with painted white bookcases and moldings enhance the most feminine room of the house. But there is also a surprise feature to the study: a swinging panel that opens to a secret staircase that in turn leads up to the master bedroom. "Cary Grant designed the staircase because he liked to escape the Barbara Hutton parties," Spielberg reports. "That was one thing I didn't want to lose. I figured Cary Grant must have known something."

On the opposite side of the living room is an oval-shaped formal dining room with curved pocket doors. Adjacent to the dining room is the kitchen and family room, which displays the most abundant uses of woods. The floors are one-hundred-year-old pine, as in the living room. The pine kitchen cabinets, per Spielberg's orders, are designed with multifunctional drawers much like a Swiss army knife. "This is the part of the house I love most," Spielberg says. "I keep returning to the kitchen all the time. I eat there, watch TV there, play with Max there. It's a terrific place to congregate, to have fun and smell good smells."

As the tour continues, they see their dreams for the house come true before their eyes. One of the most fanciful areas of the house is the Hobbit room, with its mushroom-shaped windows, moldings and fireplace. Designed for family gatherings, the Hobbit room boasts a soda fountain and a retractable television screen hidden in an alcove. "Hobbits were part of my personal mythology growing up," says Spielberg. "I wanted to have the TV room, where I spend most of my life, to have a Hobbit feel. There isn't a straight line in the entire room."

Newman and Pennino lead their clients out to a gracefully landscaped garden surrounded by a mahogany picket fence. Looking upward at the main house, Spielberg and Irving are struck by the way the rear façade contrasts with and yet complements the front. Where the front remains faithful to the original Spanish style, the rear moves westward in style as well as in physical location, alluding to the Santa Fe style in the exposed mahogany beams that jut out from the second-floor balcony. And while the walls here are also stucco, they are punctuated with many more and much larger windows. There are also beveled glass railings on both the lower and upper terraces.

"It was important for me to know that Selznick had lived there when he produced *Gone With the Wind.*"

A few paces north of the main house is a freestanding bungalow that contains Spielberg's study and the screening room. The main floor has the expected desks, computer and film editing table. But above is a loft suitable for contemplation or catnapping, and below, in the basement, is a neon-lit playroom sporting video games. A window looks upward and out toward the sloping backyard, where a swimming pool and tennis court are under construction.

Back inside the main house, the tour leads upstairs to the bedroom suites. First stop is the master bedroom. Meant to be a retreat from the rest of the house, it includes its own private kitchen; French doors open to a porch overlooking the Pacific. The furnishings include some wicker pieces, and the artworks are mostly family photos and memorabilia. But the key design element is the floor-covering, which, like so much else in the house, comes with a story. One day Spielberg, Irving and Pennino were looking at samples and liked them all so much they couldn't decide which to pick. Finally Spielberg said, "Why not use all of them?" The result is a random patchwork of carpet samples that resembles—and in a sense is—a family-made quilt.

The master bath is a study in architectural geometry, illuminated by indirect lamps and a skylight. The arcs of the bathtub and fireplace niches play against the sweeping curve of the sink, which is topped, quite dramatically, by a curved aquarium filled with fourteen thousand gallons of water. "Everyone thought I was nuts, that I shouldn't do it, that it was just another Hollywood gimmick," Spielberg says. "But I find looking at fish very relaxing. I'd much rather stare at fish in the morning than at my own face." Another Spielberg-inspired feature of the master bath is the floor: Every plank is curved to match the curve of the aquarium, which gives the space a slightly warped look and feel. As Spielberg puts it, "It's sort of a bent room."

Newman and Pennino realize that the tour is now reaching the moment of truth. It is time to take a look at Max's bedroom. If the young man doesn't like what he sees, all their efforts will have been for naught. But

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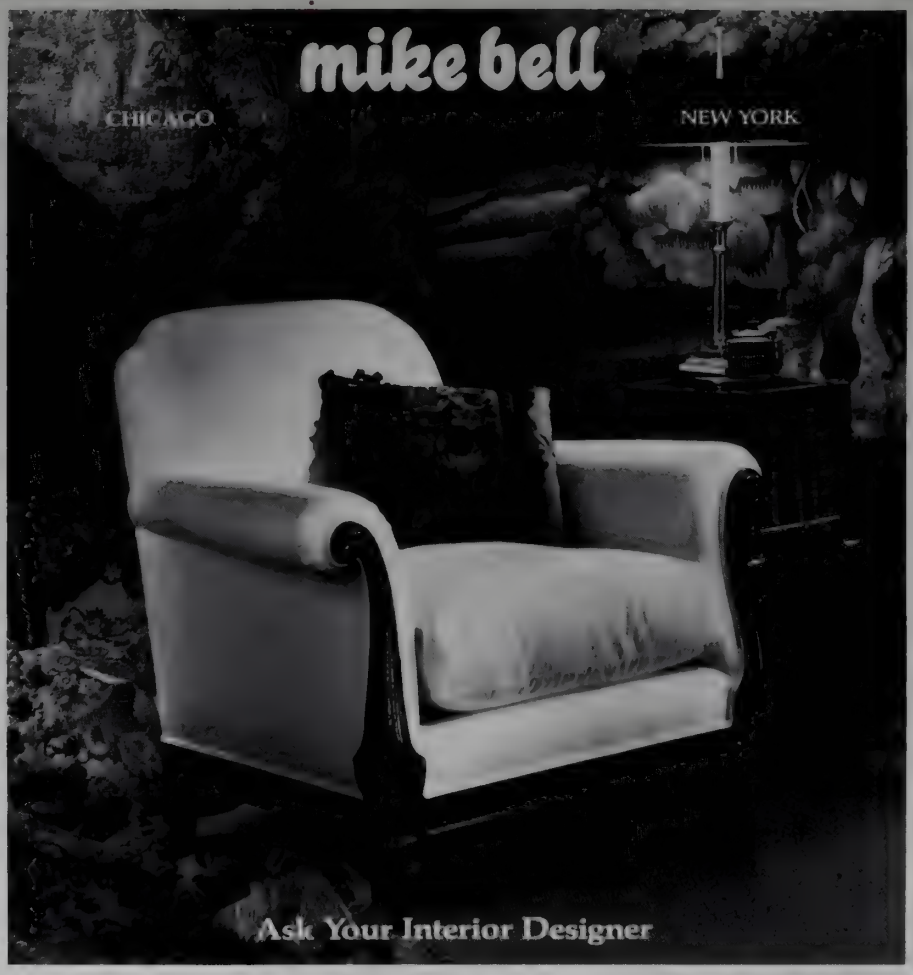


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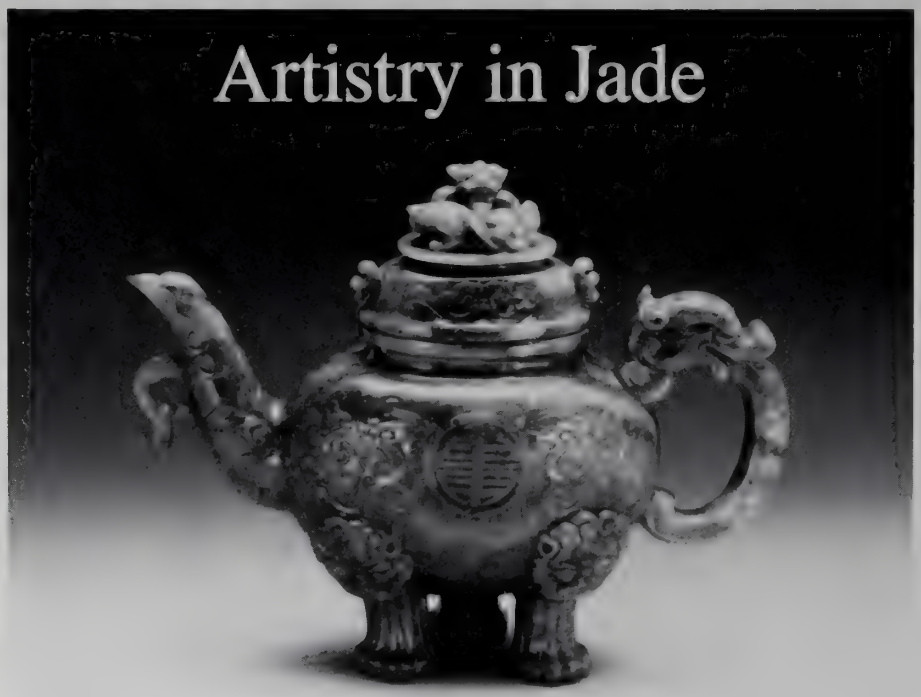
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Steven Spielberg and Amy Irving
continued from page 318

what two-year-old could not like what Max sees?

This is in many ways the most wondrous room in the house. It is done in a barnyard theme, complete with curved walls resembling "rolling meadows" and animals peeking out over three-dimensional fences. The bed alcove is tucked inside the mouth of a red "barn." A small staircase leads to a loft above the barn with upholstered bales of hay. Adjacent to the bedroom is Max's own playroom; a rug depicts E.T. surrounded by nursery-rhyme characters.

Max not only likes what he sees, he doesn't want to leave. "Can I stay?" he shrieks. Architect and designer exchange smiles of relief. Max's room is a smash hit.

Newman, Pennino, Spielberg and Irving go back downstairs and repair to the solarium, which lies just to the south of the living room. In contrast to Max's room, the solarium is meant to be an "adult area." As such, it has a bar conceived by Pennino that is covered with woven raffia. But the solarium also has the sunny feel its name

"I'd much rather stare at fish in the morning than at my own face."

implies, thanks in large part to its twelve-foot-high windows, its wicker armchairs and an array of orchids.

"I really didn't believe you guys could do it," Irving says, "but you pulled it all together beautifully." Spielberg uncorks some champagne, and all four drink a toast to their successful production.

"This house was a burden of dreams," Spielberg admits later. "It was not an easy house to do." Then he adds: "I'm a moviemaker, I'm always looking for my next film. Somewhere in the back of my mind is the challenge of doing another house—but that's far in the future."□

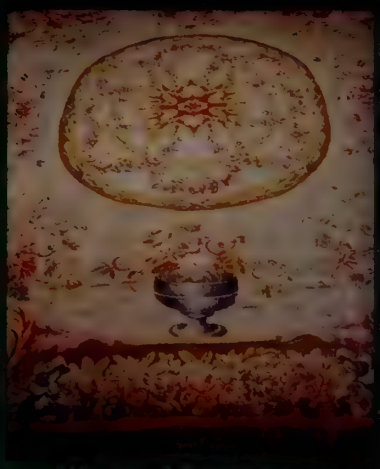

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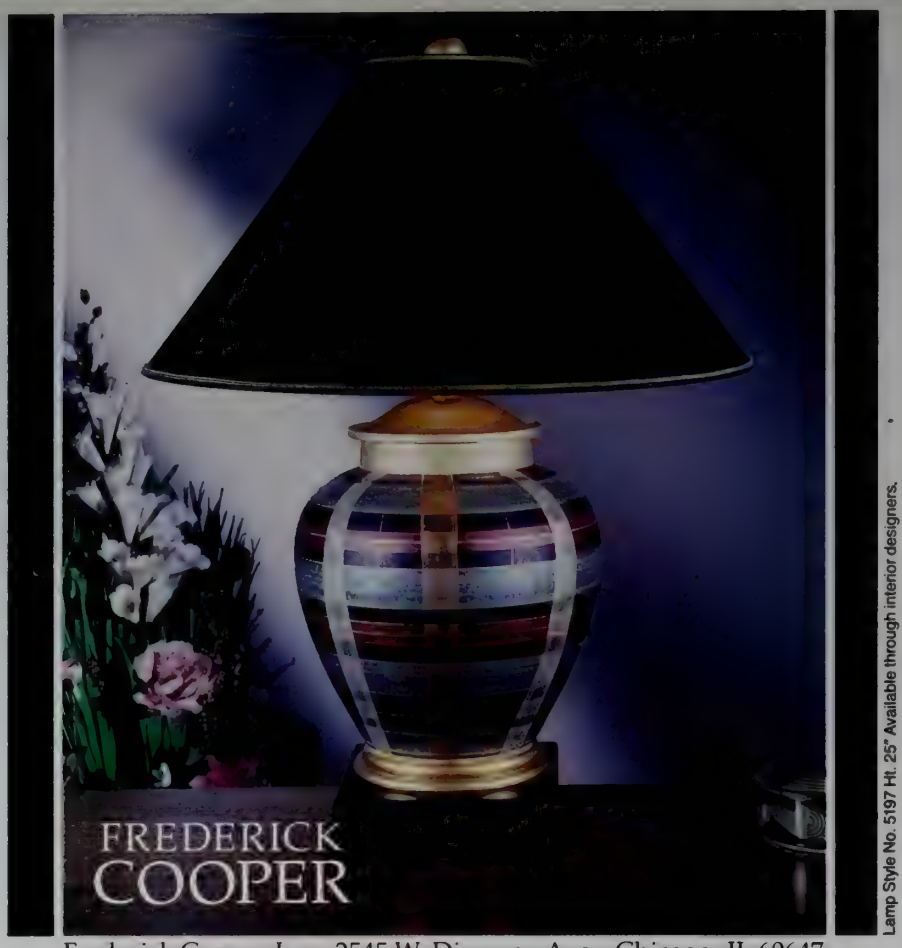


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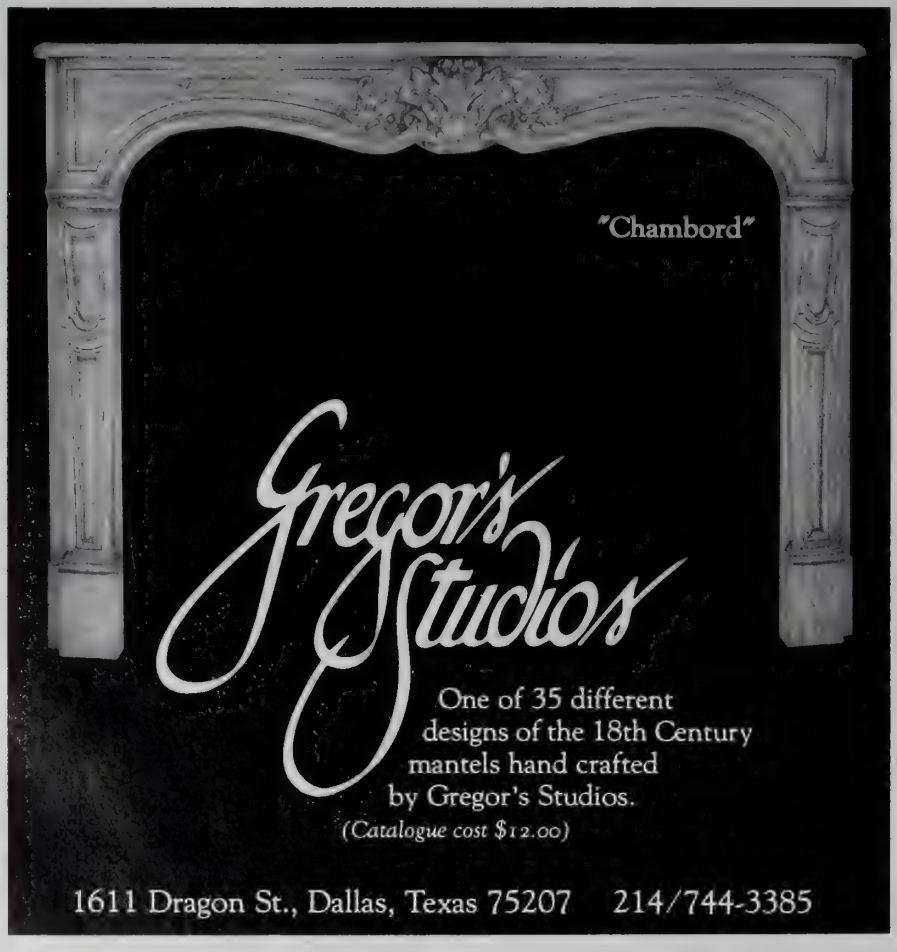
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A TALE OF TWO CITIES

A Designer in Los Angeles and San Francisco
continued from page 220

"It took about a minute to decide. That night I came back and sat on the floor. The illumination from city hall was so bright, I didn't need to put any lights on. It's the quintessential pied-à-terre: well situated with a dramatic view—and small."

The restricted floor space demanded minimalism; combining business and private life necessitated flexibility. Client conferences and small post-opera suppers compete for the same 550 square feet. Less tangible but no less insistent, the tone of the city, its architectural treasure gleaming by night like a permanent moonrise, pressed for well-mannered pizzazz.

To provide a sense of continuity throughout and create a little nest, Arnold swathed the walls, chairs and daybeds in "mouse-colored" limousine cloth, the shade of the carpets. "Remember the old Packards from the thirties, with their tiny bud vases and putty-colored surfaces? I've used the same upholstery here."

"I'm beyond experimentation. Call this my philosophical stage."

The elegant, if diminutive, scale of the rooms, cloaked in their all-over mouse-colored best, set the apartment's good bones in place, in turn setting the designer free to play. With deadpan wit he positioned a few choice objects in reference to the Neoclassical colossus outside. He unearthed a giltwood nineteenth-century American mirror supported by caryatids in a local shop and brought a longtime favorite piece, an Irish secretary with Doric pilasters, up from his house in Los Angeles.

Val Arnold's geographical references move well beyond California. "My homes signal Istanbul, Paris, Vienna and Rome, not only San Francisco and Los Angeles. It's the tale of at least six cities for me."□



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FLOWERING OF FILOLI

Refurbishing a Grand California House

continued from page 228

There was no possibility of recreating the rooms exactly as they had been, since many of the original Bourn and Roth furnishings had been dispersed through auctions. Instead, Anthony Hail turned to his contacts at several California museums with appropriate furniture to spare.

The Getty Museum loaned numerous items, including the gilt console tables in the main drawing room. The Palace of the Legion of Honor in San Francisco contributed the eighteen black basalt busts that line the library shelves, while the M. H. de Young Museum provided clocks to ornament the tables and mantelpieces. Brunschwig & Fils contributed most of the fabrics and subsequently created a Filoli collection of floral-printed linens in tribute to the estate.

"As it got nicer, Mrs. Roth kept giving more and more," Hail says. Many of her favorite items, which she had taken with her to a smaller house in Hillsborough after donating Filoli to the National Trust, eventually returned to their original locations. Her gifts included mirrors, cachepots, a magnificent Oriental rug for the library and a tapestry that hangs where it always had, over the fireplace in the main drawing room.

Other reminders of the families who lived there include the Bourns' muted blue-green and gold color scheme, the oil painting of the brigantine *Lurline* (for which Mrs. Roth was named) and her collection of wooden bowls from Hawaii, as well as the family photographs displayed on a table in the library. If the effect is eclectic, it's perfectly in keeping with the tradition of the house. "The furnishings were always eclectic, in terms of age, date and quality," says Hadley Osborn, "but they get along —sort of the way that dogs and cats learn to get along."

"The house isn't really 'finished,' " Hail comments. "The idea is more to create a series of vignettes that give a semblance of how it could have looked. Now the house is more worthy of the gardens."□

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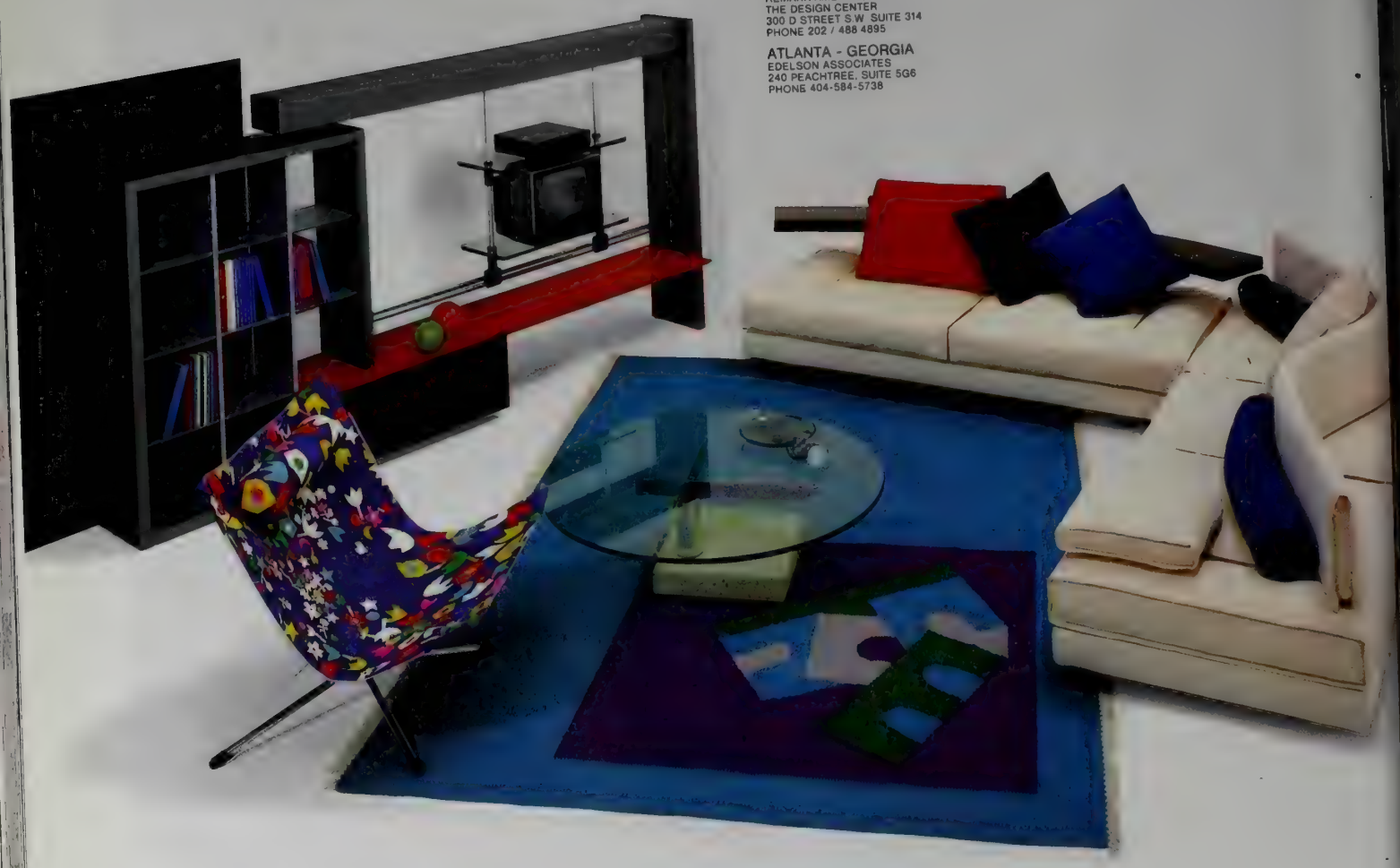
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Charlotte Mailliard Swig in Pacific Heights
continued from page 241

She has since remained in the service of each successive mayor; and last year she was appointed chief of protocol, after having served as deputy chief of protocol for over ten years.

It is a considerable role in these parts. San Francisco has the third largest consular corps in the country and is, in any case, high on every dignitary's list of cities to visit. For example, Mrs. Swig first commandeered the city hall's beaux-arts foyer many years ago for a sit-down lunch in honor of the king of Norway. "They had never had a gala event there," she points out, with the pride of an archaeologist uncovering a lost civilization.

Location continues to be crucial in her recipe for a party that works, but most important is basic extraordinariness—Mrs. Swig refuses to be satisfied with ordinary, lackluster ways of doing things. Everything must be magical, she feels, from the invitation (one masterpiece, when opened, played the chorus of "I Could Have Danced All Night") to the food (she once served a ten-thousand-pound cake to celebrate Beethoven's 187th birthday) to the entertainment (to divert the queen of England during a black-tie dinner at the de Young Museum, she had a dancing and singing Mr. Peanut do his thing).

Then there is her personal attention to detail. "It's like declaring war," she says of organizing a big bash. "You have to get your army in order." While everyone else is having a good time, General Swig is likely to be staying in touch with her troops over a walkie-talkie. And after everybody's gone home, she's likely to stay on the scene to clean up.

Mrs. Swig restores her sense of proportion by competing in celebrity cook-offs with fellow Texan Boz Scaggs—"We've won with our fried chicken, with our chili, and one time, I think, we did Texas doves"—and by retreating to her house and its perfect view of the bay.

"When John Dickinson and I began to work together on decorating," she recalls, "he quickly realized how much I love this view, and he was willing to do a couple of things he hadn't done before—like use pastels." And Mrs. Swig was delighted that the late designer was willing, she says, "to work with what I had; I don't think he *bought* anything."

The house had originally been a pair of flats built for two spinster sisters by their father and, after being "turned upside down"—that is, with the living and dining rooms installed on the top floor and the bedrooms down below—the house has served her for twenty years.

But last fall she married Mel Swig, who, as befits a man who works in real estate and owns a major hotel like the Fairmont, thinks one solution might be to tear everything down and build exactly what they want.

"So we're looking," she smiles, acknowledging that they often spend weekends at Mr. Swig's "wonderful place in Woodside, with a garden by Tommy Church that is so beautiful in the spring and summer." Or at her nineteen-thousand-acre working ranch—logging, sheep, cattle—two hours north in Mendocino.

While her recent marriage has, she says, "probably tripled" the responsibilities on her already full schedule —this year, for example, she turned over the planning of the Black and White Ball to the symphony—it has allowed her to enjoy being *given* parties for a change.

Yet she still has a few ideas she'd like to implement. "I'd like to drape the rotunda of the Palace of Fine Arts with peach velvet swags, have the symphony play for dancing and put the ballet on a barge in the lagoon, doing *Swan Lake*."

And she would still like a role in the New Year's Eve production of *Beach Blanket*, having already played, on ordinary nights, Carmen Miranda (with a gigantic hatful of bananas and pineapples); Joan Crawford, all pompadoured and broad-shouldered; and "a dancing Italian restaurant table, with breadsticks in my hair."□

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Unique Styles Reflect a Complex New World
continued from page 258

the best that money could buy. The Spanish taste has characteristically tended toward luxury, not so much for personal comfort as to enhance status and social prestige. The traveling trunks of Hernán Cortés, for example, were filled with costly silver, paintings, sculpture and tapestries. The conquistadores and those who followed brought from Europe not only traveling trunks but a variety of chests, storage boxes, chairs, benches, tables, beds and braziers. Few pieces actually made the long voyage from Spain, but those that did were copied over and over again.

The most common type of chair, used throughout the sixteenth and seventeenth centuries in both Spain and the colonies, was the *frailero*, or priest's armchair, made from a squared wooden frame supporting leather panels for the back and seat. Another type, a folding chair, was the hourglass-shaped "Dante" chair, which originally came from the Arab world and marked its owner as a man of importance. Cortés is said to have given a chair of this style to the Aztec emperor Montezuma.

Leather was widely used for upholstering furniture and trunks, for it was both tough and lightweight. Hides were elaborately decorated with old Moorish geometric motifs or with birds, animals and plants thought to have come from the ancient world. In Peru, a center for this kind of work, leather was also painted in bright colors, often finished with areas of gold and silver leaf.

Another type of chair, popular in the mid-seventeenth century, is characterized by turned spiral supports. Inspired by exotic Indo-Portuguese furniture from Goa, India, and shipped via Africa to the king of Portugal, turned spindle furniture accompanied the king's daughter, Catherine of Braganza, to London when she became queen of England. There it created a sensation and was soon absorbed by Jacobean craftsmen into the English style of the day. Along the way it passed through Spain and then on to America.

Turned spiral columns began to appear at the same time to support great Baroque church altar screens. Bernini cast their twisting forms in bronze for his great baldachin in St. Peter's. The dynamic motion implied in their spiral forms spread throughout the Catholic world, becoming the hallmark of Baroque art and architecture during the last quarter of the seventeenth century.

Household storage before the sixteenth century was safeguarded in boxes and trunks. An important piece of furniture that came to the colonies was the Moorish vargueno, a box lidded from the front and filled with small drawers protected by a stout lock. The drawers on colonial furniture seem to have developed from the vargueno. Chests of drawers became common late in the seventeenth century, when they appeared as the architectural "built-ins" that can still be seen today in many church sacristries. Storage on shelves was also common and often took the form of simple boards suspended from beams by rope or leather straps. Shelves enclosed by grills or spindled doors became a serving sideboard also used for storage.

The highly exuberant Cuzco mode perpetuated Renaissance forms into the early nineteenth century.

Colonial tables generally followed European types and uses. The earliest and most common were boards supported by sawhorses, though turned legs and lyre-shaped supports with iron braces were also used. Tables were distinguished by whether they were freestanding or used against a wall. Against a wall, they were left unfinished on one side; completed all around, they became *mesas del centro*. Dining tables were generally designed for serving, at a height comfortable for persons standing next to them. Worktables, however, were made to a more familiar height, although drawers, deep aprons or stretcher braces often restricted convenient seating nearby.

Both European inspiration and Oriental imports brought unusual types of tables to the colonies, where they were adapted for local uses. In the eighteenth century, drawings and engravings of the "tea table" arrived. This was, in fact, a serving tray with a stand. Colonial copies of this form grew so large in scale that they approached the size of desks, which impaired their original mobility and function. The small *mesa de refrigerio*, or refreshment table, was meant to be easily moved around. It resembled the Chinese altar table, containing a drawer and built low to the floor.

Colonial beds were usually simple frames designed to hold a mattress, but elaborate types were also constructed to support canopies. Bedrolls were much more common, usually used on a platform or stepped ledge raised off the drafty floor. In formal rooms a dais was called an *estrado*, and the distinction between those who used one and those who did not implied a particular social role or position. A far more modest storage or sleeping form was a low ledge or wall buttress called a *tarima*. In the tropical colonies the ancient native American hammock continues in use today.

The American colonies eventually became the richest jewels in Spain's crown. Beyond its own wealth, however, Mexico was also the doorway to the Orient. From 1565 to 1815 the Manila galleons landed at Acapulco to unload spices, gold, pearls, silk, ivory, porcelain and furnishings from India, Java, China, Japan and the Philippines. One of the most

continued on page 338



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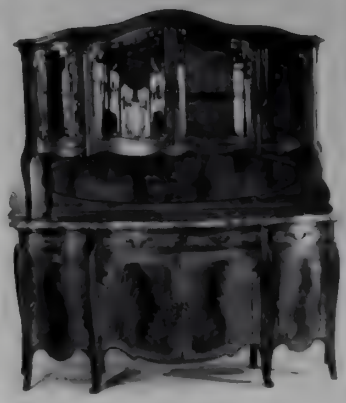

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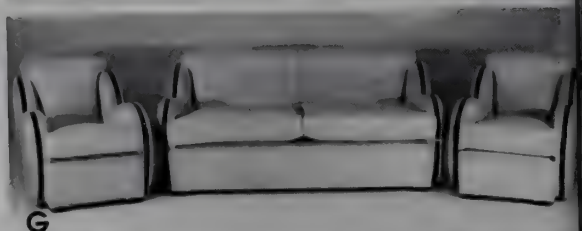

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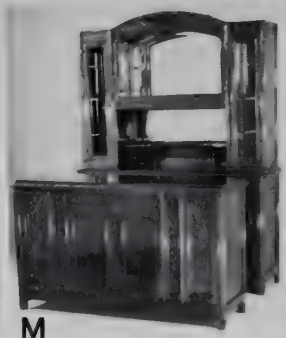


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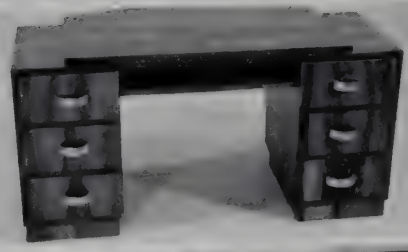

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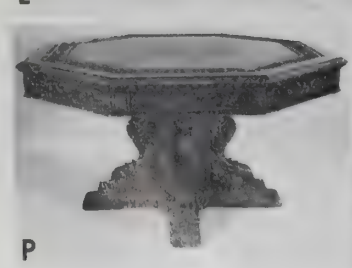

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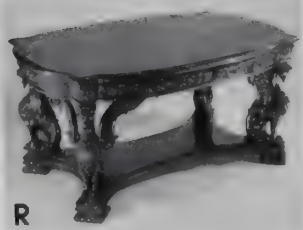

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A. 7 PC. WALNUT AND BURL ART DECO BED AND ARMOIRE WITH ATTACHED MARBLE TOP NIGHT STANDS **B.** ROSEWOOD ART DECO SIDE TABLE WITH INLAID GAME BOARD **C.** AMERICAN RENAISSANCE REVIVAL VICTORIAN ROSEWOOD HALL MIRROR **D.** AMERICAN VICTORIAN WALNUT AND BURL RENAISSANCE REVIVAL MARBLE TOP SIDEBOARD **E.** 10 FT. WALNUT AND BURL VICTORIAN RENAISSANCE REVIVAL BOOKCASE WITH CARVED CRESTING **F.** MARBLE TOP FRENCH INLAID FLAME MAHOGANY BUFFET WITH BEVELED GLASS **G.** 3 PC. ART DECO SOFA AND CHAIRS WITH ROSEWOOD TRIM UPHOLSTERED IN SOFT CREME LEATHER **H.** 4 PC. INLAID PARLOUR SUITE BY LOUIS MAJORELLE WITH WISTERIA MOTIF **J.** MUSEUM QUALITY CARVED RENAISSANCE REVIVAL PARLOUR SET BY JOHN JELLIFF **K.** FRENCH OAK LOUIS XV STYLE LARGE EXECUTIVE PARTNERS DESK **L.** VERY RARE EXTRA GRADE WOOTON PATENT SECRETARY IN ROCKEFELLER STYLE **M.** 2 PC. MARBLE TOP ART NOUVEAU FRONT AND BACK BAR WITH BEVELED GLASS CURIO **N.** FINE QUALITY AMERICAN OAK SIDEBOARD WITH CURIO TOP **O.** BEAUTIFUL ROSEWOOD ART DECO DESK WITH UNUSU STEPPED AND CURVED TOP. **P.** HEXAGONAL CARV WALNUT CENTER PEDESTAL TABLE WITH INLAID TO **R.** FABULOUS CARVED AMERICAN VICTORIA MAHOGANY GRIFFIN LIBRARY TABLE **S.** 10 PC A NOUVEAU DINING SUITE WITH FRUIT MOTIF BRONZ MOUNTS AND MARBLE TOPS



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ANTIQUES: SPANISH COLONIAL FURNITURE

Unique Styles Reflect a Complex New World

continued from page 334

striking features in Spanish Colonial furniture is the impact of the Orient on many of the designs, finishes and construction techniques.

Finishes could be lacquered, painted, elaborately gilded or inlaid with shell, ivory, bone, horn, tortoiseshell or metal wire. Lacquer had been known as early as the fifth century and continued to provide a very popular finish on fine colonial furniture as well as on the folding screens so important to eighteenth-century interiors. Decorated in the current "Oriental" fashion, Mexican copies were in great demand in Europe, together with the more expensive Oriental originals arriving from the New World.

Marquetry and elaborate inlay were also very popular on Spanish Colonial furniture, but thin veneers and bombé shaping were not used. Indeed, one characteristic of Spanish Colonial furniture is the extravagant use of rare woods. Huge slabs were carved to form serpentine or oxbow drawers and the undulating sides of cases; the surface was created by cutting away the superfluous front and back of the plank.

Joinery not only incorporated European methods but utilized local techniques and Moorish or Asian prototypes. Occasionally colonial usage even surpassed its original inspiration. One of the most visually outstanding achievements in colonial furniture was the structural use of elaborate recessed paneling. Essentially, this consisted of an adaptation of a type of coffering seen in Moorish ceilings. In the colonies this kind of paneling was used architecturally on doors and windows as well as in furniture design.

The great centers of the New World are in their own way as distinct and different as the capitals of Europe, and many became well known for certain skilled techniques or specialized products. Highland and inland cities tended to be conservative, old-fashioned and traditional in their thinking and in their arts. Cuzco, Peru, for example, became the center of a popular revival style that spread throughout the Andes after that ancient city was nearly obliterated by the great earthquakes of 1650. The highly exuberant Cuzco mode perpetuated Renaissance forms into the early years of the nineteenth century, using fish-scale motifs, floral patterns and exotic column supports covered in gold leaf or otherwise brightly painted.

Port cities were progressive, reactionary and fashion-crazed all at the same time, dazzled by the foreign goods and ideas arriving with each boat. Lima, Peru, absorbed a number of foreign styles simultaneously but always remained receptive to changing fashions even as it continued its traditional work in lacquer and inlays of precious materials.

Extravagant is the perfect word to apply to Spanish Colonial furniture, not just with regard to materials but in labor, finish, decoration, scale and proportion. Tropical climates encouraged high-ceilinged rooms where overscale furnishings complemented flowing open spaces with large doorways, windows or interior colonnades. A diversity of styles reflected living conditions in a world that seemed to have an inexhaustible abundance of natural resources, cheap labor and, unlike Europe, three hundred years of peace.

Spanish Colonial art reflects a complex, cosmopolitan world that was created in response to the American environment. When seen at its best, it not only embodies great artistic excellence but records in its myriad hybrid forms the evolution of a way of life that belonged to a vast part of the world and to a people still seeking their own identity.

The connections between the march of events in the New World and its artistic development has yet to be adequately addressed. Indeed, Spanish Colonial history remains a world apart.□

FANTASIES BY THE BAY

Tony Duquette's San Francisco Residence

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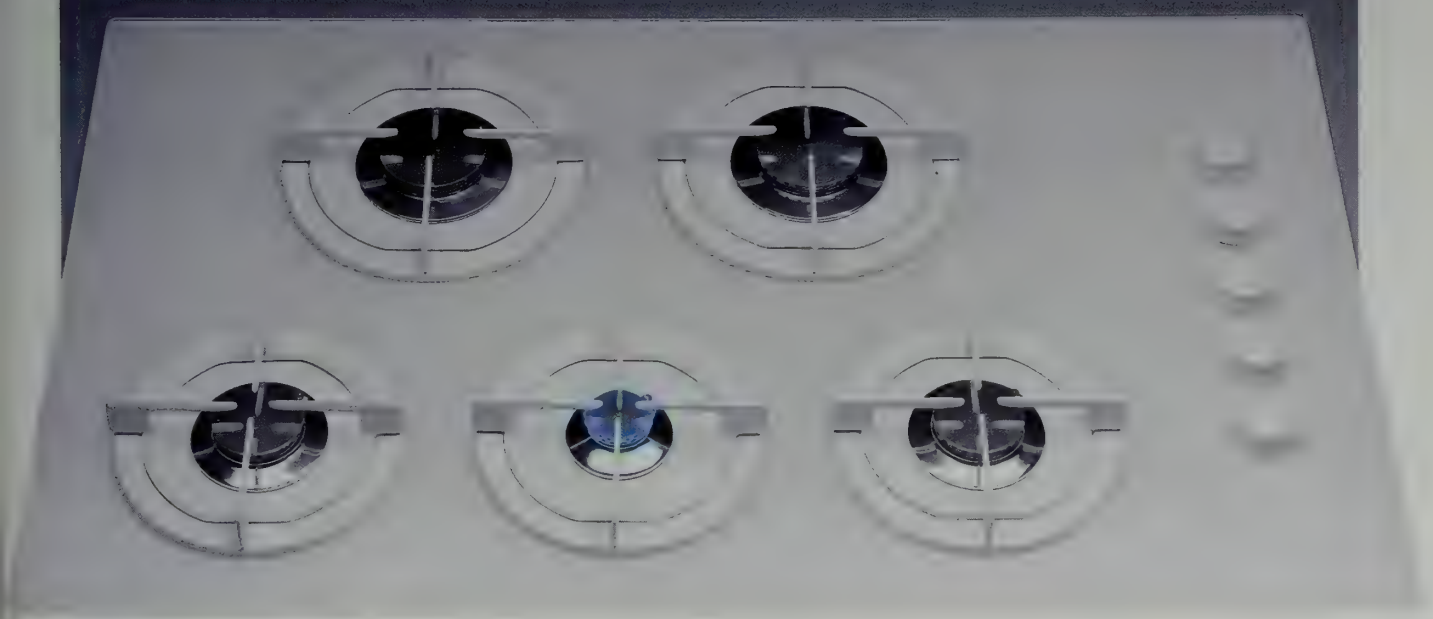
verse. Within these walls the world, which often looks ugly and sad, becomes a beautiful, magical place.

The space is vast, the things it holds are colossal and dreamlike, but they will not make you small. In fact, by a strange illusion, you will become vast and colossal too. The height, rising up to a dome, is great. In the large, oval enclosure are eight gigantic skeletal archangels, and pillars, towers, standards and stupas shimmer everywhere. Some truly twirl, and others appear to twirl in the changing lights, for they are bejeweled, or seem to be. Brother Sun is radiant in the dome, and the great angels come and go as the lighting changes. And all the while, there is sonorous music, with strange and thrilling interludes like atonal jazz.

As you experience the celebration you may sense a strong mystic air to all of these inventions. This feeling may stem from the fact that in these works I have used anything that helped me to capture the quality I was seeking, whether I found it in the streets, in the attic, in the desert or in the sea. The gnarled tree root, the snail's own shell, make incrustations with nature and time and cast a spell, which is the essence of invention. Using natural baroque I have created my own personal culture. And so this very personal vision glistens like the sun on the sea, the flash of a fish, the iridescence of a hummingbird's throat. It recalls what the eye has seen but embraces all the senses.

In celebration of San Francisco's patron saint it has been my pleasure to summon forth from my imagination this vast plumed procession. I have cloaked Saint Francis in mystery and splendor and filled the air with strange sweet music and strange sweet motion. Now that the work is completed, and with the sense of lighting candles before a festival, I look forward to seeing the smile on the face of the observer as he feels the excitement of looking into another world.□

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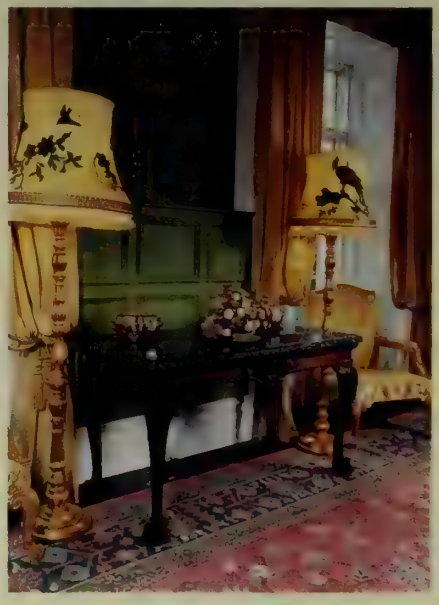


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A highly important, Chippendale period, giltwood looking glass with inset oil on canvas of the Venetian School. The whole is of Chinese influence and is of the highest quality. The overall beauty of this superb piece is quite outstanding. Circa 1760, it measures 59ins. wide × 63ins. high.



A fine George III period, mahogany, three pedestal dining table extending fully to 12ft. 8ins. It seats twelve persons comfortably and measures 4ft. 9ins. wide. Around it are a superb set of ten, Hepplewhite period, mahogany dining chairs. They complement fully the dining table.

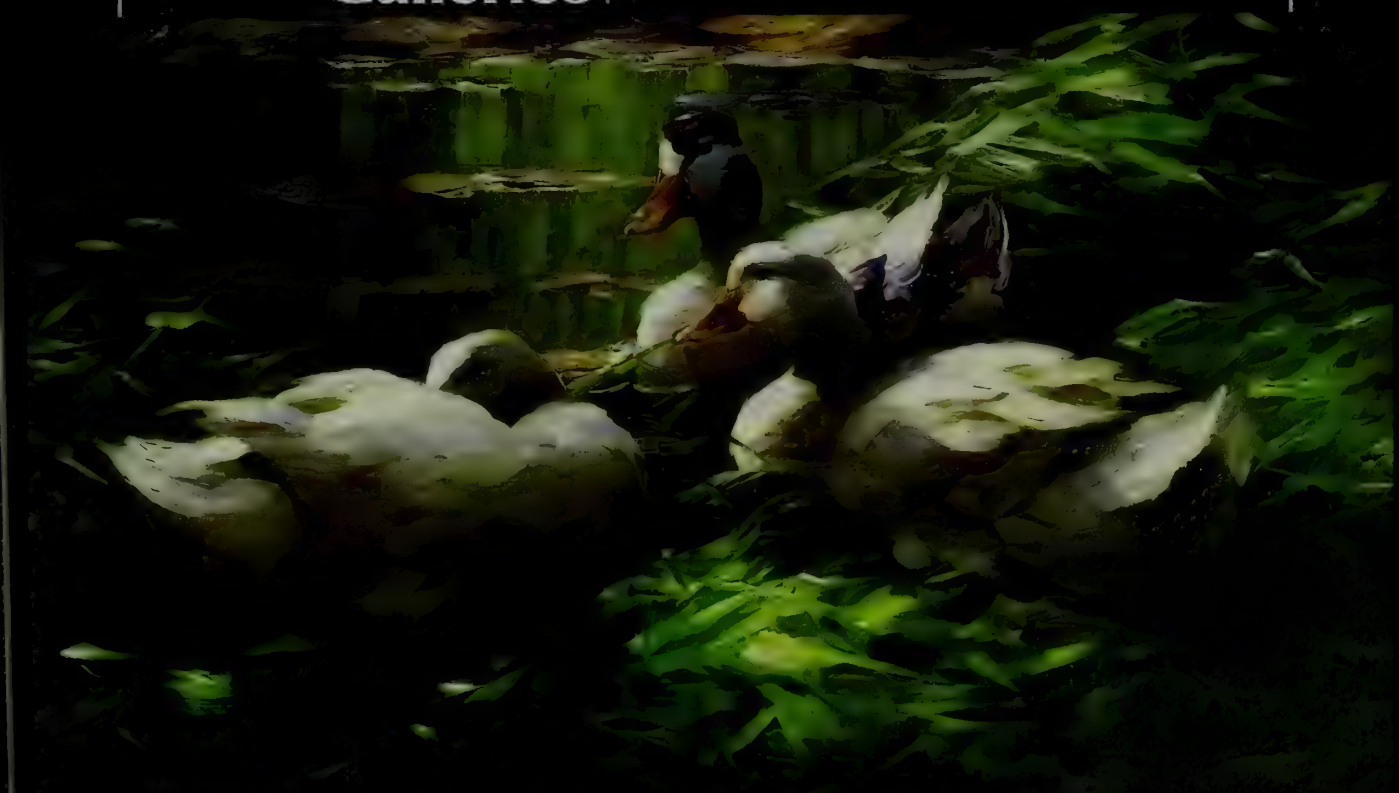


Of outstanding quality, this fine mahogany, Chippendale period seat stands upon cabriole supports. The finely carved decoration incorporates acanthus leaf and cabochon designs. The rich colour and glowing patina is quite superb. Upholstered in pure silk damask, it dates from the 18th century, circa 1760. Full history and provenance available. It measures 58ins. wide.

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Jack Baker's Exuberant Creation near Santa Barbara

continued from page 287

raked up Baker's leaves. Entirely self-taught, Nagelmann is now one of the most knowledgeable landscape designers in the Santa Barbara area. His rapport with the Baker garden is ongoing. On weekends the two men get together and plot what Baker terms the "heavy drama" of rearranging plants, a process he likens to redecorating—but with potentially more fearful consequences. "I'm full of anxieties. I never think anything I transplant will live, but Eric is very confident. He knows his plants and his climate, and he leads me through the more ambitious changes."

Seven days a week Jack Baker stands with his back to the garden and paints in his studio from early morning until noon. In recent years he has produced fewer of the flower paintings that made his reputation, not only in Santa Barbara but in New York, London and other major cities where he has had shows. Flowers are, he contends, a great place to begin. "They are excellent teachers, because when you paint a flower you're dealing with transparence. You look into a flower and through it, very much as you do a rabbit's ear, say, or any other form that is struck by the sun or thrown into shadow." Today, while he still derives inspiration from the garden for his painting, the relationship is less literal. He indicates a portrait of his granddaughter, who is depicted against some very familiar, very elaborate foliage. "It is definitely my garden, but it's become almost an abstraction. When I paint the garden now, I'm interested in the flickering light, the shapes and the forms."

Baker freely admits that his garden has taken over his life. He was once very social; now he can't remember exactly why. He used to care a great deal about houses; now he thinks of his as a place to store paintings and to take shelter in on a rainy afternoon.

For many years he traveled extensively; now he's solved the dilemma of having to visit places he loves, because he feels he's recreated them, or their spirit, in his garden. And though he doesn't describe himself as a recluse—yet—he allows that the garden would be a splendid place in which to become one.

"I have to say that I cannot wait until the end of the day, when I pour myself a drink and walk outside and plan changes and look for new blooms and make little messes with my clippers. And whenever I do go away, as I did last fall for several months, I come back with a new perspective; I get to know and to love the garden all over again. It requires constant, almost microscopic examination. There is so much going on!"

A hundred years ago there was a banana plantation on this site, and after that an asparagus farm. Sometimes on his evening stroll Baker comes upon a lone, fragile asparagus spear poking its way up through the decades.

It seems fairly safe to say that a hundred years from now there will be more than just an occasional reminder of Jack Baker's wizardry on this land. With such a sophisticated horticultural palette, the garden has to be his most ambitious and lasting canvas.□

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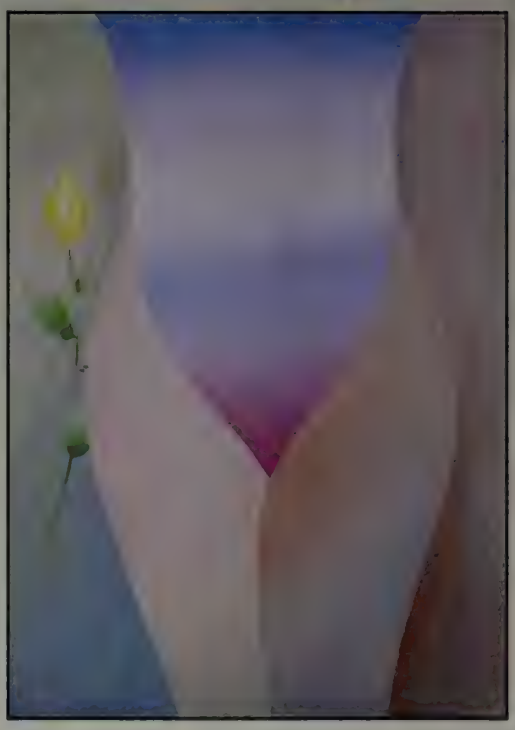


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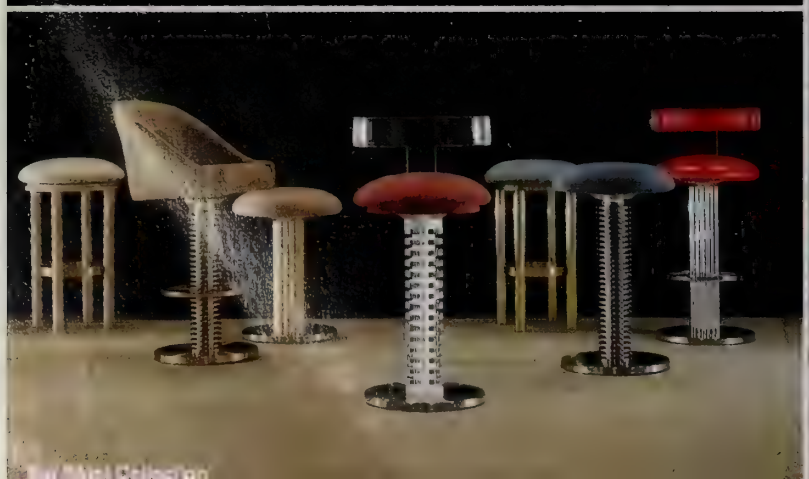
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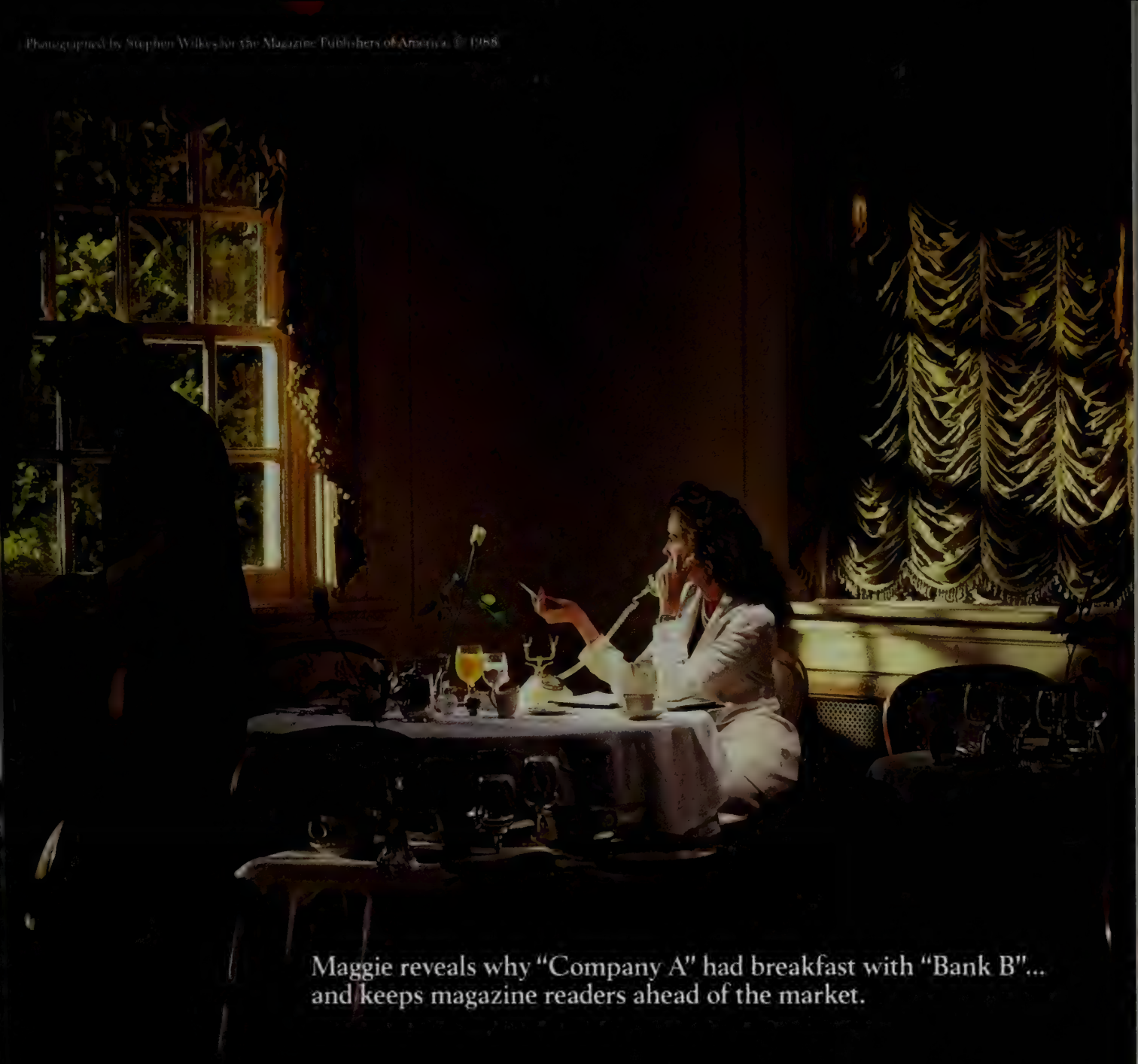
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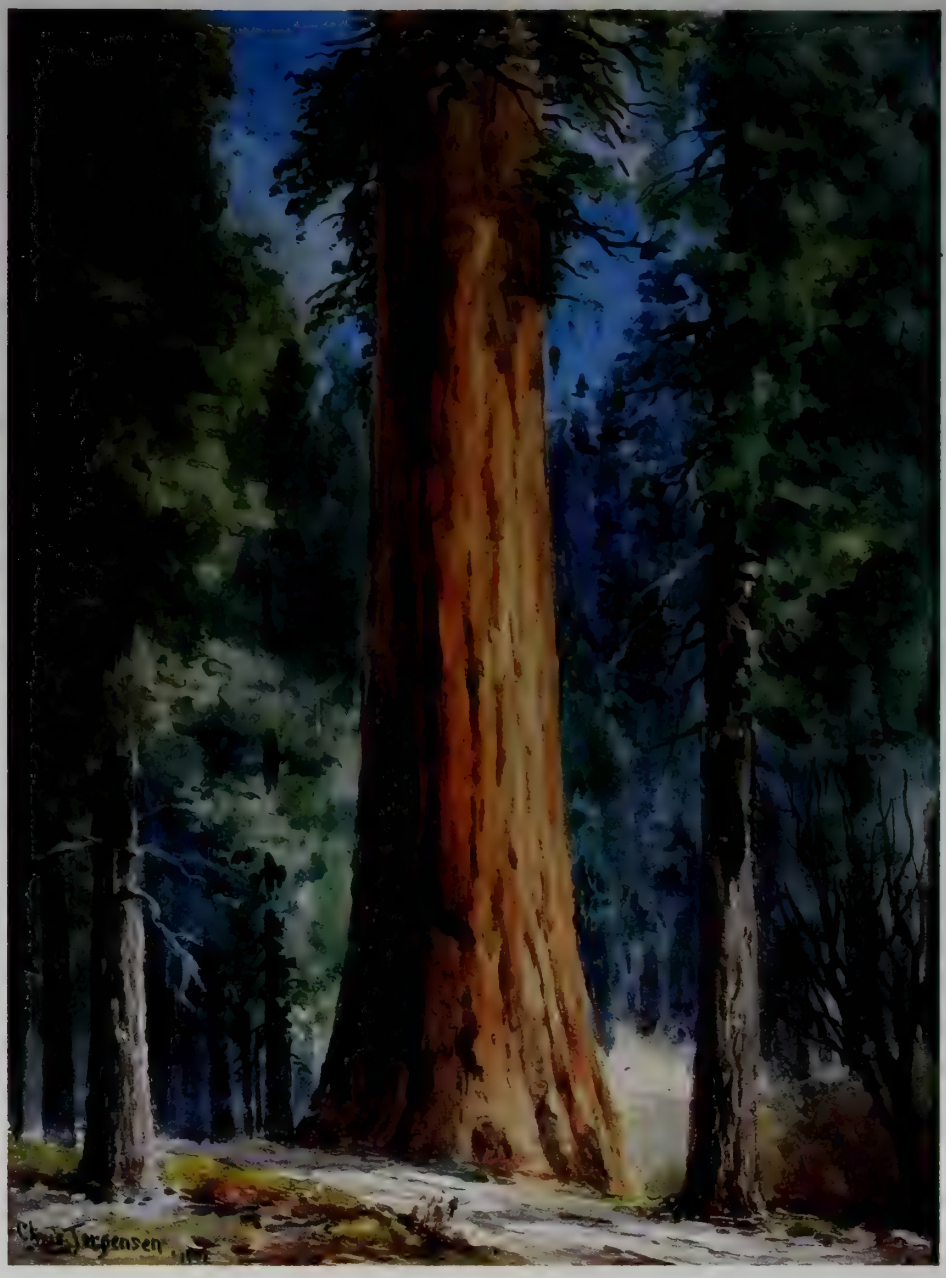


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Luminous Works from the West
continued from page 300



Redwoods, Bohemian Grove, Christian Jorgensen, 1902. Watercolor on paper; 12¾" x 9¾". The nobility of nature resounds in Jorgensen's small-scale exploration of the Bohemian Grove, a famous wilderness retreat for the members of San Francisco's esteemed Bohemian Club, which the distinguished watercolorist joined in 1895. North Point Gallery, San Francisco.

showing in local galleries, and in 1915 his canonical *Eucalyptus Tree* was included in the First Exhibition of California Artists. In 1923 he established residence in Monterey, and from 1938 to his death in 1952 he lived and worked in Marin County, resisting the new forces in modernist painting and sculpture as a member of the Society for Sanity in Art, while continuing to paint his exquisite traditional landscapes.

Marion Kavanagh Wachtel was a leading member of the plein air painters' school and an accomplished watercolorist. Born in Milwaukee in 1876, she trained at the Chicago Art Institute and after several years of teaching there ventured west to San Francisco, where she studied with William Keith. Through Keith she met Elmer Wachtel while visiting in Los Angeles in 1903, and a year later they were married. During their twenty-five-year marriage they traveled and painted together throughout the West, he in oil, she mostly in watercolor. Marion Wachtel occasionally worked in mixed media as well as oil, producing such dreamy, muted landscapes as the awesome *Mt. Moran-Teton National Park* to the quieter *In the San Gabriel Canyon* to the intimate view of a path to the ocean in *Summer Afternoon—Santa Monica.*

Barse Miller, Emil Kosa, Jr., Phil Dike and Millard Sheets are representative of the high standards of the generation of watercolorists who matured in the twenties, thirties and forties. Sheets was born in Pomona in 1907 and studied in Los Angeles at the Chouinard School of Art with the noted Frank Tolles Chamberlin and Clarence Hinkle. In the late twenties and thirties he became a California interpreter of the regionalist sensibility that was gaining recognition throughout the country, but he also worked in the Southwest as well as in Hawaii, Central America, Asia and Europe, producing an oeuvre with an international flavor. During the Depression, Sheets painted numerous murals, and in the same period he completed many fine oils in the regionalist style, including the famous *Angel's Flight* (1931), portraying the funicular of Bunker Hill in Los Angeles.

At Chouinard, Sheets met the painter Phil Dike, born in Redlands in 1906. Dike, like Sheets, trained with Chamberlin and Hinkle before moving to New York to study with George Luks. After additional training in France, where he learned mural decoration and fresco painting, he returned to Los Angeles to paint the farms, industries, harbors and beach cities of the region.

By contrast with Sheets and Dike,

continued on page 352



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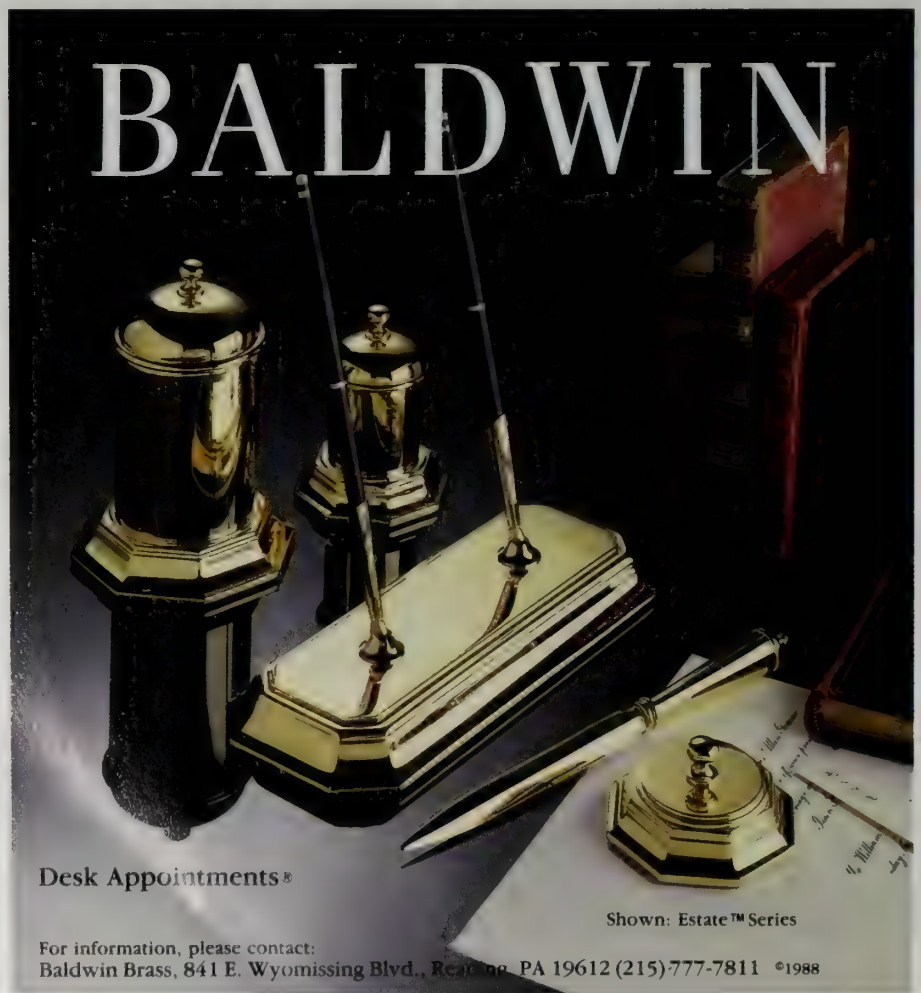
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ART: WATERCOLORS

Luminous Works from the West

continued from page 348

Emil Kosa, Jr., was born in Paris, lived in America as a teenager and then in the early twenties studied in Paris with Frank Kupka and Jean-Paul Laurens and in Czechoslovakia at the Prague Academy of Fine Arts. His strong, virile sense of California light infused both his urban and his rural paintings, as in *Close to L.A. Gas Works* (1930s). Like many other Los Angeles artists, he worked as a painter for the movie studios and taught at both the Otis and Chouinard art institutes.

In the thirties and increasingly in the decades after World War II, many California watercolorists, while never totally abandoning elements of the figurative landscape, evolved in both technique and subject matter toward more abstract modernist forms. Stanton MacDonald Wright paid homage to the ubiquitous eucalyptus in *Santa Monica Canyon* (1939), while Keith Crown presented a virtually nonfigurative *Manhattan Beach Pier* (1953). George Post reflected the framed layering of John Marin's East Coast watercolors, but in *Alcatraz* (1950) he boldy interpreted the prison rock in San Francisco Bay.

Controversial social themes occasionally edged out serene beach and eucalyptus scenes, as in Kosa's depictions of rural and urban poverty, and Mine Okubo's portrayals of racial discrimination.

After growing up in Riverside, Okubo studied art and showed her work to good reviews in Bay Area exhibitions. But as a native-born Japanese-American, she was sent to an internment camp at Topaz, Utah, at the outbreak of World War II. There she produced numerous drawings documenting life in the camp.

By the mid-twentieth century, California artists had indeed captured significant aspects of their green and golden world in the subtle—and sometimes not-so-subtle—realm of watercolor. They had expressed the quiet and dramatic quality of the California scene, and they had done it "without lying."□

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Contemporary Zen
continued from page 314

We're talking about that Zen quality of the very pure."

An abundance of wood, an affirmation of natural materials and neutral palette, the fluidity of the large central living space, and the pair of Fu dogs placed as guardians speak strongly of the East, yet certain elements are purebred California contemporary. Where else would an indoor granite spa and an outdoor rocky swimming cove sit side by side, a vast glass wall between them, with a cityscape and the Pacific competing for attention on the horizon?

A trained set designer, Machado fashions visual equivalents for the precise, dramatic gestures of Kabuki and No. Throughout the house he counters what he calls "the essential" with "the celebration of fantasy." This is particularly evident in the master bedroom. "As excessive as my vision may be, it's still entirely controlled," he says. "The bedroom is a chamber of peace. It's the theatrical gone very tea ceremony."

The couple's art collection, gathered in Asia and California, ranges from Chinese carved works and tapestries to Charles Arnoldi drawings and pottery by Peter Voulkos and Peter Shire. Designing the bedroom around the polychrome frieze that once decorated a Thai altar, Machado added his own brilliant glass mosaic and the swagger of a priest's ceremonial robe found in Los Angeles. As a final punctuation, he both contained and expanded the room with a luminous shoji screen wall.

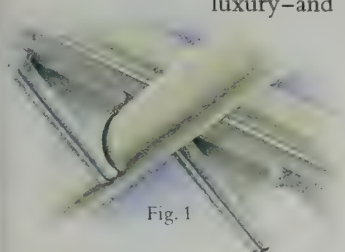
"When I close the shoji and the light comes through," the wife says, "there's a wonderful feeling to the room. It's a tranquil, private view that only my husband and I—and our kids when they climb into bed with us—get to see."

Machado adds, "It was important that the house nurture and soothe, yet still have a certain earthiness. When design lacks the poetry of nature it becomes very cold. This house has light, wood and water at the center of its soul." □



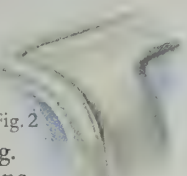
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Art of the Colonies

Three decades ago, Richard Worthen left his Beverly Hills interior design practice for the New Mexican light. The hybrid Santa Fe style around him bred a passion for Spanish Colonial antiques and fine art; today, the **Richard Worthen Gallery** offers one of the finest and most extensive collections of *armarios* (upright chests), tables and chairs, *santos*, paintings and Talavera pottery in the U.S., all dating from the 16th through the 19th centuries. As Worthen explains, pottery, weaving and sculpture were already highly developed when Cortés arrived in the New World. The missionaries and artisans who followed shaped these skills into tools of the empire and the church, blending an ornate Catholicism into the pastoral contours of Aztec craft. "This tradition is marked by a voluptuous quality entirely absent in European antiques," says Worthen.

One spectacular item from his inventory is an early-18th-century cedar vargueno ("travel desk") from Cuzco, Peru, with scrolled bone inlay designs, elaborately carved legs and secret drawers for the security of the owner's papers. The Richard Worthen Gallery, 1331 Tijeras St. N.W., Albuquerque, NM 87102; 505-764-9595.



Enigmatic Variations

The center motif at this month's Grosvenor House Antiques Fair in London consists of two large sphinxes of beautiful and rare Coade stone, surrounded by an elaborate arrangement of trees, flowers and antique garden benches. The entire display was provided by **Clifton Little Venice**, a relatively recent enterprise of Clifton Nurseries, which is managed by former antiques dealer Peter Hone.

"We have all the things that belong to a typical English country garden, and more," says Hone. "Almost everything is large-scale, antique and odd, in a way that expresses an understated or decayed grandeur—statues, gazebos, Lutyens cupboards, Roman marble sarcophagi from Heaver Castle." In the past year Hone has expanded into "very select" modern reproductions, including a J. P. White wooden bench, and brought out a single block-printed wallpaper with a trompe-l'oeil column design. Clifton Little Venice, 3 Warwick Pl., London W9 2PH; 289-7894.

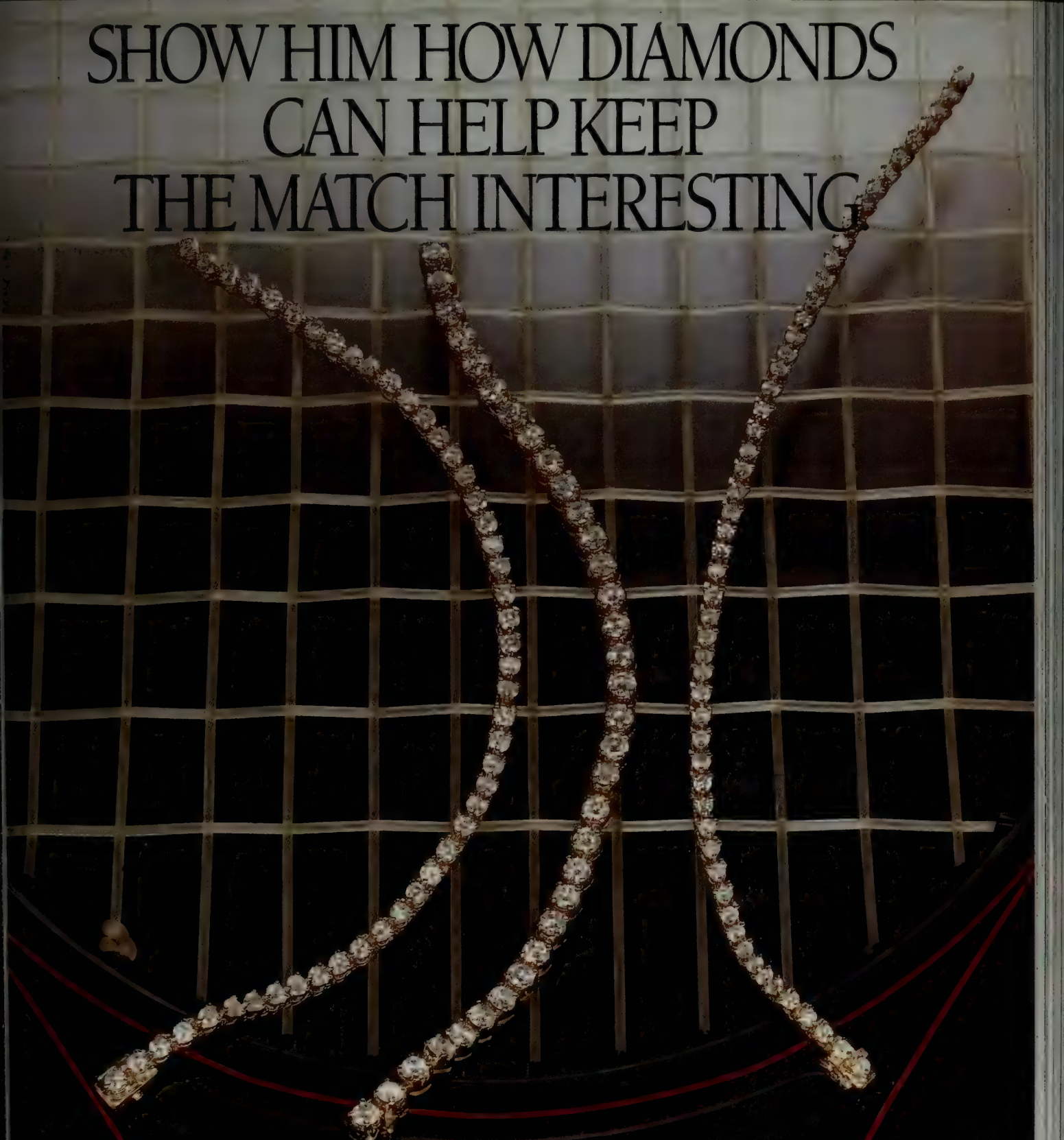


MARYANN THOMAS

Another prime source for English period gardenalia, this one a recent addition to the Pimlico antiques district, is **Seago**. Landscape murals by the English artist Gilly Szego set the tone for a striking assortment of objects collected by proprietors Timothy and Lindy Seago, who have ornamented exterior spaces from apartment balconies to film sets to country estates. Noted recently were lead statues of the Seasons, a massive terra-cotta urn, with entwined serpent handles, and, of course, a selection of deities, cherubs, fauns, satyrs and gargoyles. Design consultation is an emphasis here. "Designing is like painting," says Lindy Seago. "We use a palette of statues, fountains and sundials to complete a picture in a neglected area of the home." Seago, 22 Pimlico Rd., London SW1W 8LJ; 730-7502.

continued on page 362

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Pure Pottery

Ceramics as a "pure" art has traditionally held limited appeal to collectors in the West, who continue to favor painting and sculpture. In Japan, by contrast, where utensils used in the tea ceremony and flower arranging play a vital role in everyday life, ceramics are widely collected and ceramists are esteemed and well rewarded. Some masters of the craft even rise to the status of "living national treasures." Innovators who work in sculptural or abstract forms, however, have historically met with resistance.

Yet the state of the art is slowly changing, according to **Toyobi Far Eastern Art**, a leading U.S. dealer of both antique and modern Japanese ceramics. Experimentation with unconventional shapes, glazes and textures is filtering consistently into the Japanese craft. The West has also seen the presence of ceramics in museums, galleries and households increase significantly over the last decade. Sharing in this boomlet are the Japanese. "As distinguished as potters are in Japan," says a representative of Toyobi, "the market for their work in the West is restricted and relatively low priced. But it is opening up, for both functional pieces and sculpture." For reasons that have more to do with art than commerce, Toyobi supports the innovators, those who combine rigorous technique with an individual aesthetic. The following are a select group:

Fukami Sueharu is a sculptor who works with compact linear or columnar forms. He is the only Japanese ceramist to win the grand prize twice at the Faenza International. Fukami's work is collected by the Everson Museum in Syracuse, New York, and the Portland (Oregon) Art Museum. **Ikuta Susumu**, according to Toyobi, is the best potter working with underglaze-decorated porcelain in either Japan or the U.S. Ikuta's vases, bowls and baskets, which have Western-influenced sculptural qualities, are owned by the Metropolitan Museum and the Art Institute of Chicago. Originally limiting himself to blue-and-white underglaze, he has expanded into iron and copper, with overglaze enamels. **Matsui Kōsei** produces a variety of tea, flower and table articles with unique rough-textured and fissured surfaces achieved through variations on *neriage*, the painstaking marbleizing technique. Matsui's work can be seen at the Art Institute of Chicago and the Yale University Art Museum. **Morino Hiroaki** is known internationally for his slablike, textured sculpture. He also produces vases and bowls in unusual forms, with gray-black abstract designs against a red-brown background. Morino's pieces are displayed at the Philadelphia Art Museum. For more information, contact Toyobi Far Eastern Art, Box 1036, Ansonia Station, NY 10023; 212-873-1593.

A Charitable Gesture

Designer **Howard Slatkin** has a shop in Far Hills, New Jersey, where, among the antiques and bibelots, he shows his own painted fabrics and framed paintings of the cozy interiors he has done for clients. (Slatkin's staff artists can also be commissioned to preserve in painting your own favorite room.) In past years, Slatkin organized Christmas fairs of decorated booths to benefit charity; this year, his Spring Fair will be held in the famous room 1A on East 77th Street from May 2 to 5. Every object in the decorated booths will be for sale; the opening party will benefit the Museum of the City of New York. Slatkin & Co., Route 202, Far Hills, NJ 07931; 201-783-9675.



continued on page 366

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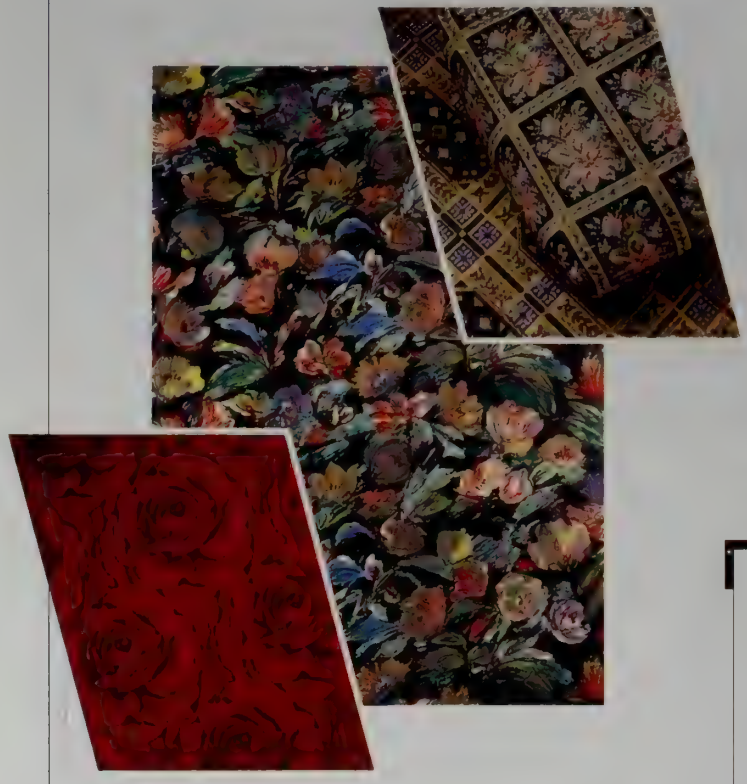


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China Seas has long been known for its varieties of batiks, developed by owner Inger McCabe Elliott from her experience as a photojournalist in Southeast Asia. Eighteen months ago the company introduced a selection of modern woven fabrics designed by Gianni Versace. Now China Seas has expanded further with its Mandarin Collection, which introduces reversible quilted fabrics, needlepoints and prints on checked weaves. Versace's contributions to it include *Beijing Roses*, *Imperial City*, *Imperial Garden* and *Mandarin Rose*, the latter a lush, overblown blossom available in lacquer red, royal blue, teal or gold.

Stroheim & Romann has introduced a collection from its European parent company, JAB. Within the European Collection is *Naranja*, done in a pastel-like style with Monet splashes of color; *Timao* is a more playful 1950s-inspired print of stylized calla lillies and fleurs-de-lis splashed over a bright yellow or black background.

Continental Style

In a light, white room on Manhattan's Upper East Side, Maki Miro-Quesada, born in Peru and brought up in France and Switzerland, has established the **Syllian Collections**. Among the pieces used by such designers as Juan Pablo Molyneux, David Easton, Mark Hampton and Jeff Bilhuber from the collection are handcrafted iron furniture, candlestick lamps, and low tables with tops made of 18th-century parquet flooring. Some of the iron furniture is crafted by Hervé Baum in Avignon; other pieces, as well as some of the lamps, by Begona Zunzunegui, who works in Madrid; Karl Wigart makes furniture in England in the cool gray tones and Neoclassical Swedish style of the Gustavian period. With all of this international style behind her, Miro-Quesada says, with some authority, "After the English country look and the revival of the Napoleon III style, I hope we're going back into the elegance of the 18th century—*le grand siècle*." The Syllian Collections, 21 E. 67th St., New York 10021; 212-988-7930.

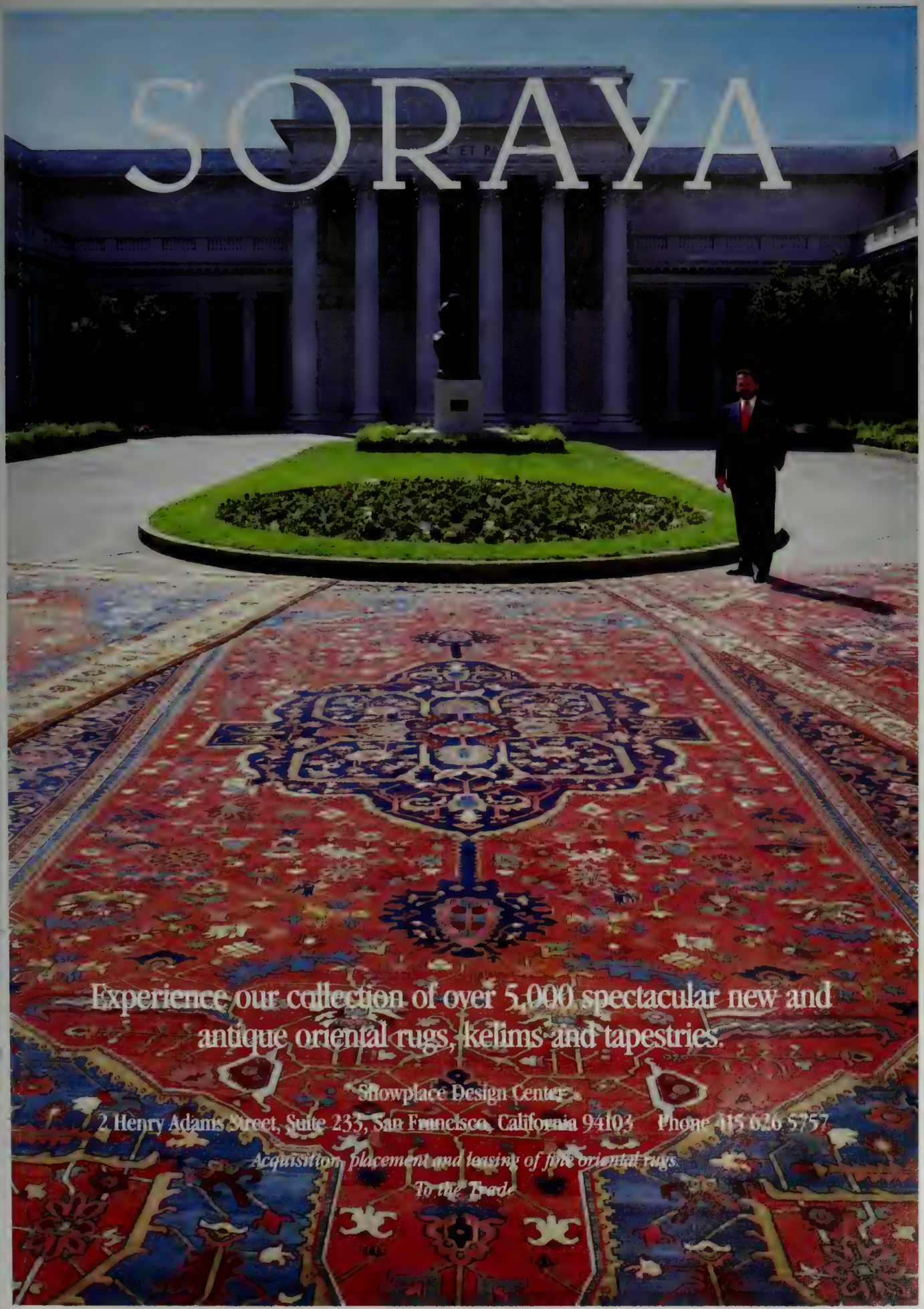
Up Country

The many antiques shops that have made the English country town of Hungerford well known to collectors have been joined by **Paravicini**, a new venture by partners Johnny Paravicini, John Allsopp and David Ker. Instead of the ubiquitous stock of oak furniture and brass candlesticks, the shop carries decorative furniture, accessories and paintings, watercolors and drawings from the 18th to 20th centuries, all displayed in rooms that remind one of a private country house. A trip to the area also affords visitors the opportunity to be clad at Roxton's, the "premier hunting outfitters in the west of England." Paravicini, 7 Bridge St., Hungerford, Berkshire RG17 0EH; 0488-85173.



MARYANN THOMAS

continued on page 370


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Bronze

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MARYANN THOMAS

Working out of her midtown Manhattan home, **Françoise Nunnallé** deals primarily in antique textiles, mostly linen, exceptional for their condition and pattern. Provenance is also important: Recently she sold an Austrian lace bedspread that once warmed Maria Theresa, the mother of Marie Antoinette. Such designers as Irvine & Fleming and Peter Marino regularly ask her to find specific pieces—pillow shams with a particular monogram or motif, for example, like those representing Wagner's *Ring* cycle in French knotting that she found for a well-known Wagnerian tenor. "It may take six months to find," Nunnallé says, "but I *always* remember what people want."

Nunnallé also has a collection of antique drapery tiebacks deemed "fantastic" by Irvine & Fleming's Sam Blount. They tend to come in silver, bronze, glass and porcelain and range in style from Empire to Art Déco. And if our forebears' tiebacks aren't enough of a twist, perhaps their corkscrews are. Nunnallé has a large collection of 19th-century examples with insect designs, as well as a variety fabricated of silver and horn. By appointment only. Françoise Nunnallé, 105 W. 55th St., #6A, New York 10019; 212-246-4281.

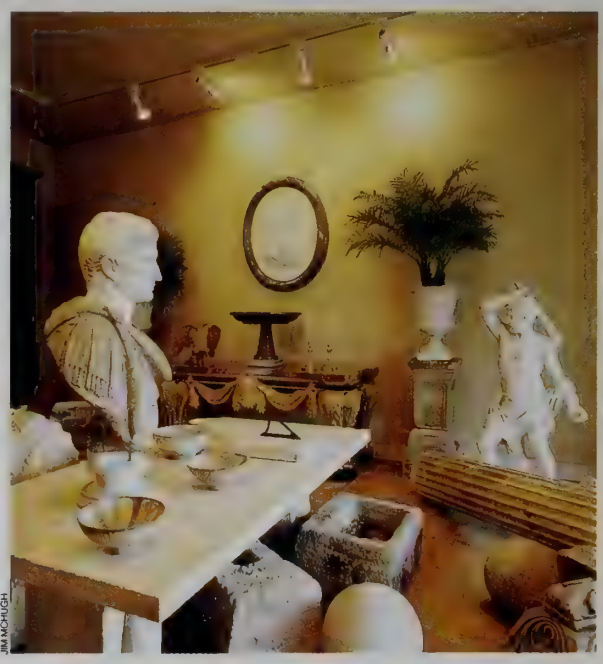
Rêve Gauche

In what promises to be a welcome addition to the antiques neighborhood of the Left Bank, a protégé of Akko van Acker (3 rue de l'Université, 75007 Paris; 42-61-02-70) has opened her own shop next door. Craig Wright, who was in Europe buying for clients and his Los Angeles shop, Quatrain, reports that **Anne Jaudel** (5 rue de l'Université, 75007 Paris; 42-60-33-94) shares van Acker's sophistication and wit. "Many of her pieces are wonderfully eccentric, with either too much or too little ornamentation," says Wright. "Perhaps her style is just a bit more restrained than Akko's." Wright recalls a Louis XVI gilt-bronze lantern that was enormous yet held only one candle, an oversize Régence chair covered in Aubusson and, his favorites, a pair of 17th-century Tuscan portraits of Italian ladies wearing turbans, in their original frames.

In what promises to be a welcome addition to **Quatrain**, Wright has opened a new gallery within the store, and designed it in the style of Roman antiquity. "The walls are painted *faux*-stone, and some excellent pieces of furniture, primarily Italian, are strewn among the 'ruins,' which are mostly very serious sculptures and stone fragments. We've got Georgian columns, French capitals, second-century torsos, a circa 1700 bust of Augustus Caesar. The room looks like a toppled building." Under the dust are a pair of marble-topped Neapolitan consoles with hummingbird legs and a coral-color apothecary cabinet with *lacca povera* garden and forest scenes. Quatrain, 700 N. La Cienega Blvd., Los Angeles, CA 90069; 213-657-7655.

Best of Britain

The highly successful debut of the **British Interior Design Exhibition** last year has resulted in its return appearance at the same venue, the Chelsea Old Town Hall on King's Road, from May 25 to June 18. This year, the organizers promise a greater contrast between the traditional English country house look and the ultracontemporary. One example is the selection of the special guest designer, who this year will be the French team of Elizabeth Garouste and Mattia Bonetti. David Hicks will present a lavish Empire-style room called "The Bedsit." George Spencer Designs will recreate a working atelier that will show each stage of a fabric's creation, from drawing board to finished swatches. And Mercier will produce a penthouse, complete with indoor pool and palm trees. A gala on May 24 will benefit the NSPCC, the exhibition's official charity. For information on the gala, contact Fleur Rossdale, 3 Pembroke Square, London W8 6PA; 938-4759. Weidenfeld & Nicolson will publish *The Interior Design Yearbook 1989* in conjunction with the show, with introductory essays by designers Mario Buatta and John Stefanidis, among others.


JIM MCHUGH

continued on page 374


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Wheeling and Dealing

In his long and illustrious career, **Roy Hamilton** has applied his soft abstract designs to textiles, carpets, tableware for Tiffany and, especially, pottery for Albert Hadley, William Hodgins, the Bel-Air Hotel and an endless list of designers and private clients. The ceramics tend to be large-scale and classically formed: 36-inch urns, double-gourd lamp bases and 25-inch-diameter decorative chargers are his stock in trade. But Hamilton's work has taken some new directions of late.



First, he's been concentrating on novel textural and color effects, including woven gold- and silver-painted clay placed at the center of a charger and urns with "tweed" designs, the layering of several black-and-white tones that diffuse from afar but offer a subtle interplay up close. Commercially, he's moving further into custom production. "I want to remind designers that they can specify ceramics for a room and probably get a better result," he says. "Usually it's an afterthought and choice is limited." Mimi London, however, is making sure Hamilton stays put in her Los Angeles showroom. She recently commissioned him to produce a ceramic line to coordinate with her twist-cotton Japanese textiles. Roy Hamilton Studios, 6224 Quebec Dr., Los Angeles, CA 90068; 213-465-6402.

Fabrics by Numbers

Even though there are showrooms in New York, Los Angeles, San Francisco and Miami, **Kent-Bragaline** prefers to keep its lines of fabrics under wraps. Founded in 1932, the company still maintains certain time-honored practices. Fabrics are arranged by color rather than by the season of their appearance or according to some other arbitrary theme. Also, the fabrics, with their Old World feel (in the early days the prints were all made in England from hand-carved wood blocks), have only numbers, no names. "If you're furnishing an English library, you don't want a fabric named *Louis XV*," says Edward Bragaline. Helen Hayes ("one of my good friends") and the duchess of Windsor are two of the clients Bragaline will admit to having supplied with his chintzes printed on silk, his Impressionistic florals, his Swiss percales and his brocades. Kent-Bragaline, 979 Third Ave., New York 10022; 718-784-2012.

Monkey Business

Singeries, the French term for the paintings of very humanlike monkeys that were popular in Europe between the 16th and 18th centuries, are apparently back in vogue. Ken Florio, manager of Decorator's Walk in New York, has a modern painting in the singerie style and says he's been getting many requests for singerie fabrics and paintings. Eldo Netto of Cowtan & Tout (now part of Colefax & Fowler) has a monkey painting on a mirror that once belonged to New York decorator Sarah Hunter Kelly. Palm Beach designer Peter Werner has an early-19th-century painting of a monkey dressed as Napoleon. And contributing writer Susan Mary Alsop has a whole wall of them in her Georgetown house, including a small 16th-century Brueghel of monkeys ice skating.

Regency in Rio

One sure sign of Brazil's cosmopolitanism is the Rio de Janeiro antiques shop of **Luiz Fernando Redó**, one of the country's leading interior designers. "It's like an opulent Roman house," Redó says of his establishment, which counts Steve Chase and Anthony Hail among its American clients. "Lots of boiserie and moiré, marble and crystal." A sampling of the pieces on display, almost all of which are European, might include a Régence commode with ormolu mounts, a Charles X farmhouse bed from France, and a secretary and highboy from 18th-century England. The non-European pieces are also interesting: antique Chinese and Japanese porcelains, architectural elements from rural Brazil, and abstract prints by modern Brazilian artists.

Redó's own furniture can be found in the shop as well. In contrast, his style is emphatically contemporary, mixing mahogany with iron and Brazilian stone, and is marked by strong colors. Two wonderful local sources for cottons and silks make it all work, he says: **Rodolfo Scarpa**, which represents Clarence House in Rio (239-9391), and **Printer Commercial**, in Petropolis (0242-436612). Luiz Fernando Redó, São Cornado Fashion Mall, Estrada da Gavea, 899 Loja 214-A, Rio de Janeiro, Brazil 226610; 322-0096. □



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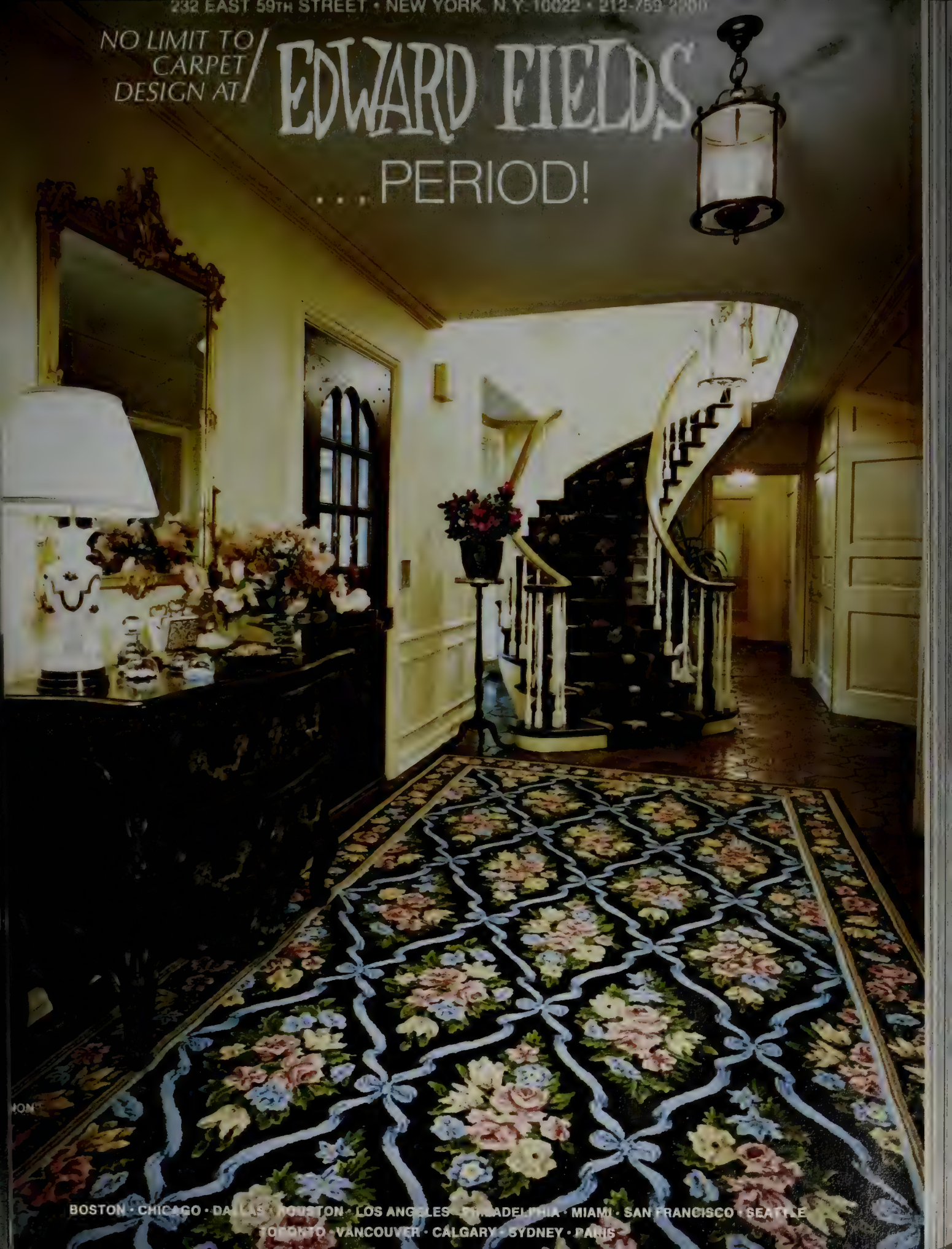
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Frank K. Pennino and Associates
8654 Holloway Plaza Drive, Los Angeles
California 90069, *213/657-8847*

Pages 206–213:
Andrew Delfino, Inc.
151 Vermont Street, Studio 11A
San Francisco, California 94103
415/621-6831
Esherick Homsey Dodge and Davis
2789 Twenty-fifth Street, San Francisco
California 94110, *415/285-9193*

Pages 214–221:
Val Arnold & Associates
221 North Robertson Boulevard, Suite B
Beverly Hills, California 90211
213/276-2215

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Anthony Hail Studio
1055 Green Street, San Francisco
California 94133, *415/928-3500*

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Kalef Alaton et Cie
882 North Doheny Drive, Los Angeles
California 90069, *213/551-2630*

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Eleanor Ford Interiors
1500 Francisco Street, San Francisco
California 94123, *415/567-3361*

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Steve Chase Associates
70–005 Thirty-ninth Avenue, Rancho Mirage
California 92270, *619/324-4602*

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Dennis and Leen
612 North Robertson Boulevard, Los Angeles
California 90069, *213/652-0855*

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California 90290, *213/455-2886*
Michael Haskell
19 West Ortega Street, Santa Barbara
California 93101, *805/962-9653*
Hemisphere
1426 Montana Avenue, Santa Monica
California 90403, *213/458-6853*
K. Spiegelman
623 North Almont Drive, West Hollywood
California 90069, *213/273-2255*

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Tony Duquette, Inc.
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California 90069, *213/274-6736*

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Ron Wilson Designer
1235 Tower Road, Beverly Hills
California 90210, *213/276-0666*

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Cliff May Associates
13151 Sunset Boulevard, Los Angeles
California 90049, *213/472-9576*

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Eric Nagelmann
P.O. Box 5766, Santa Barbara
California 93150, *805/569-3054*

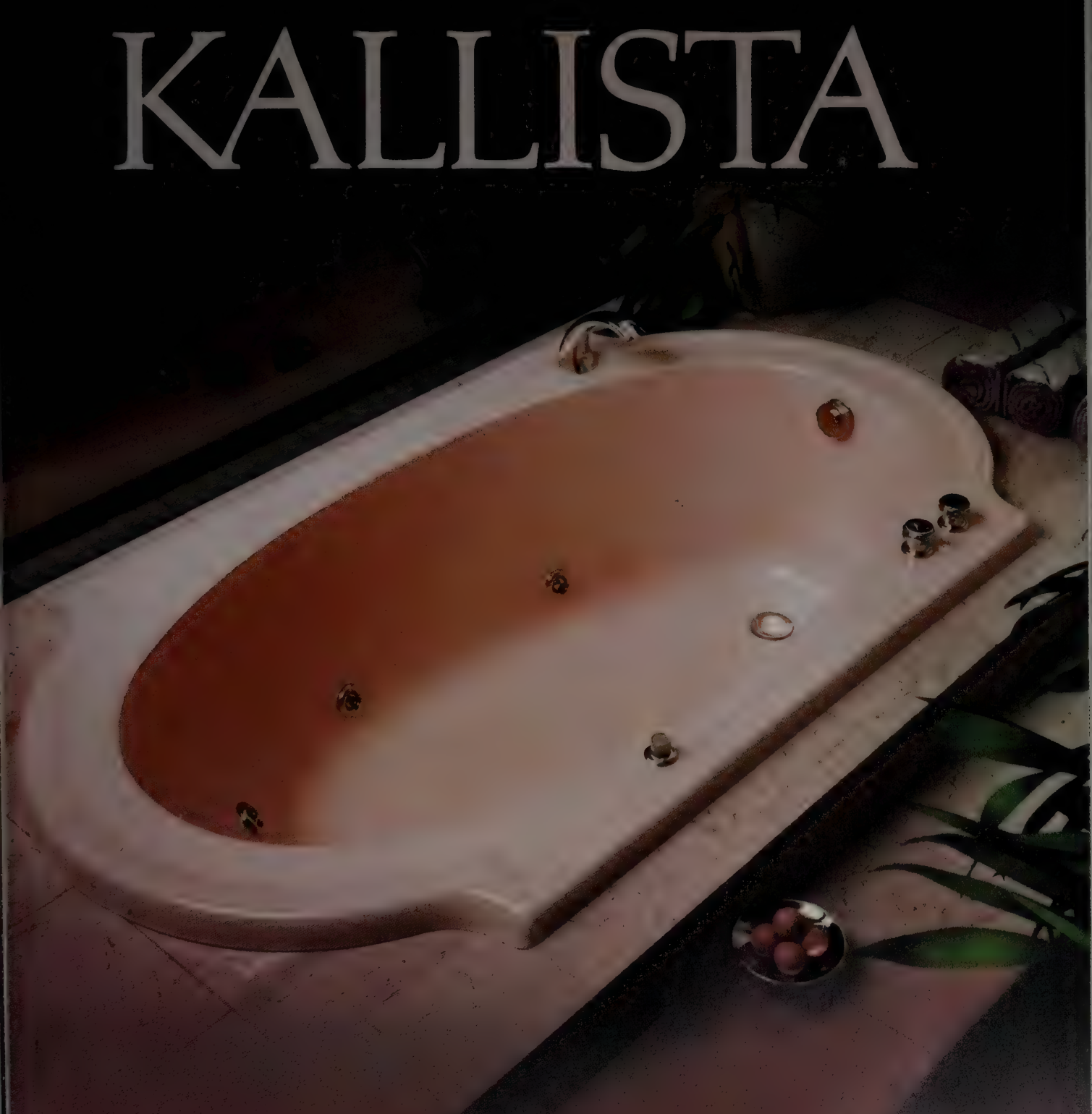
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Gordon T. McClelland
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California 92672, *714/492-1707*
North Point Gallery
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California 94109, *415/885-0657*
Petersen Galleries
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Beverly Hills, California 90210
213/274-6705
George Stern Fine Arts
17071 Ventura Boulevard, #106A
Encino, California 91316
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Pages 302–307:
Ronald Crosetti Design Studio, Inc.
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Pages 308–314:
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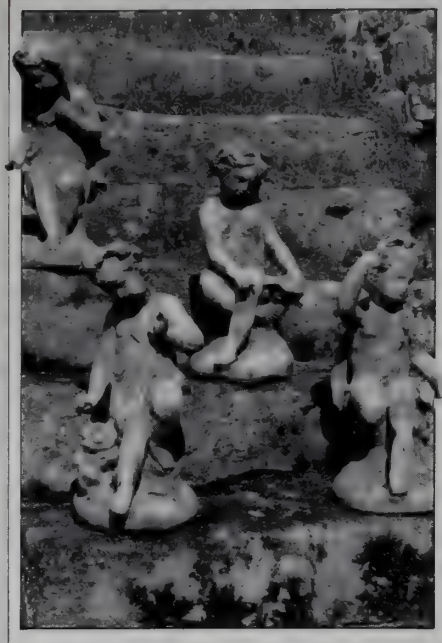
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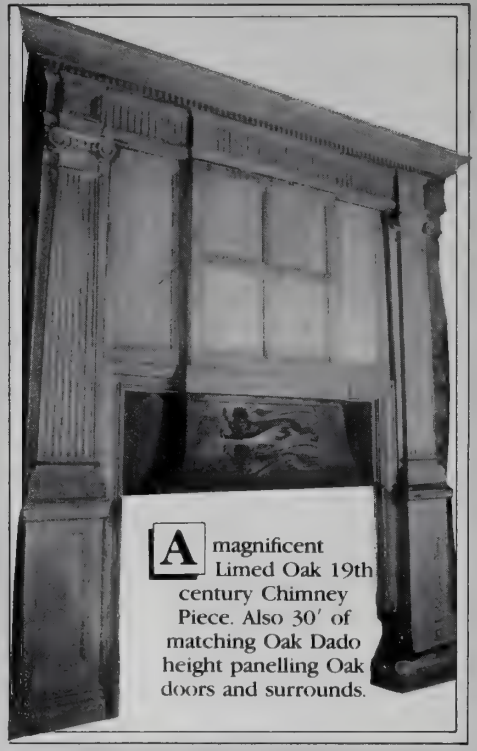
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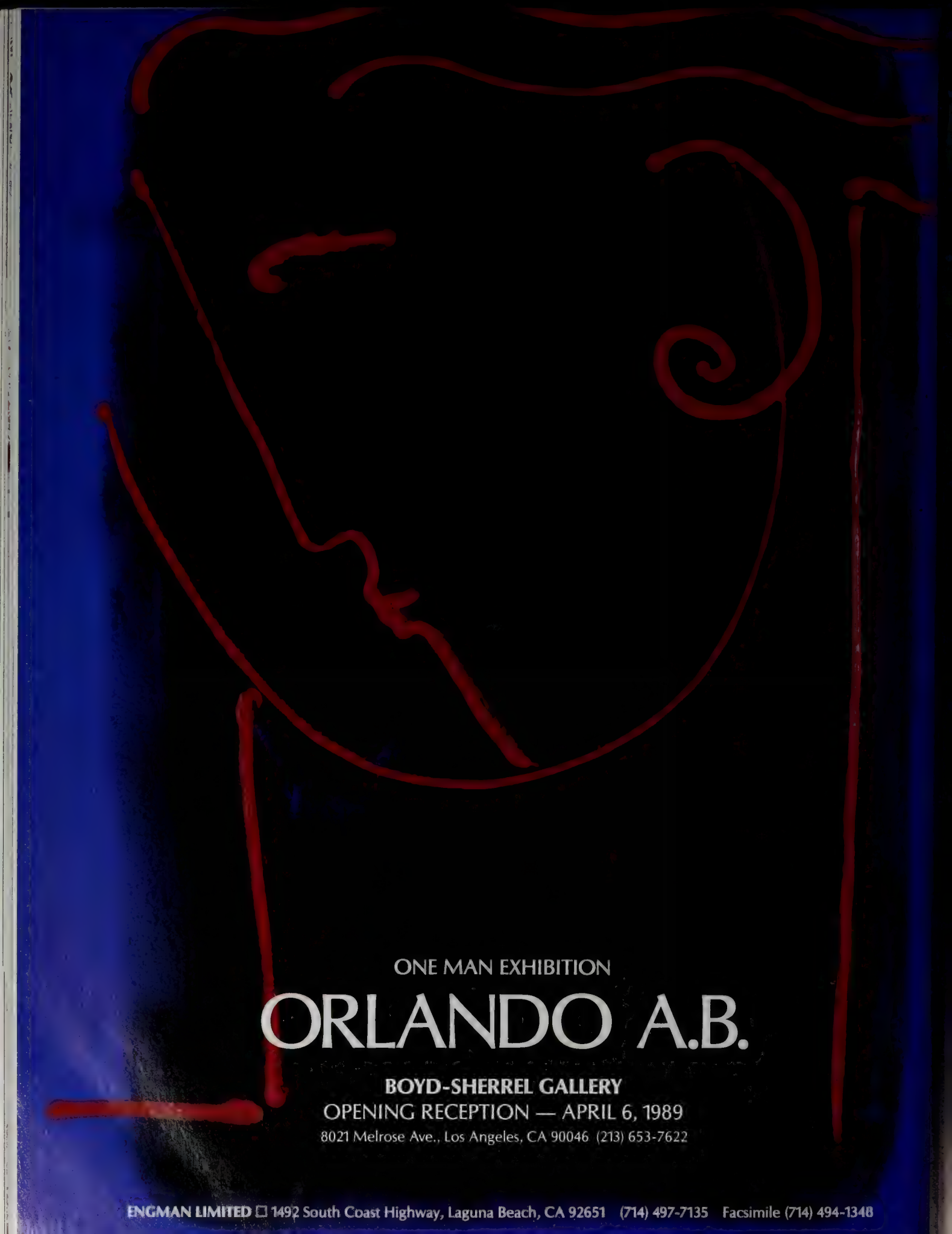
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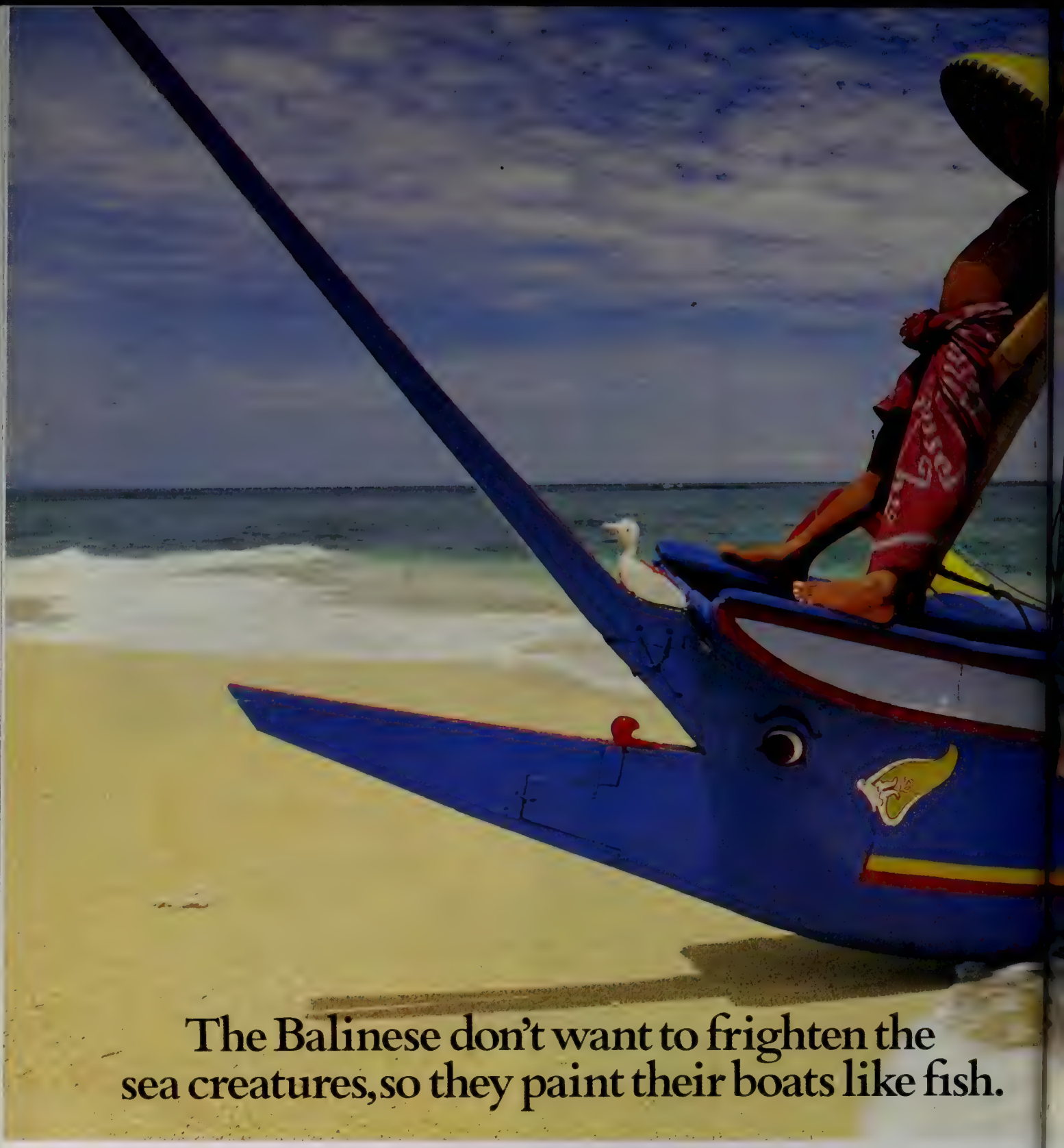
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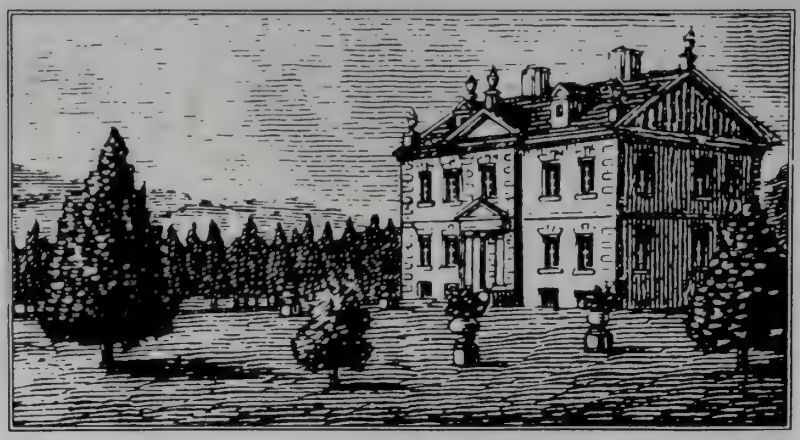
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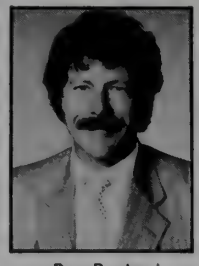
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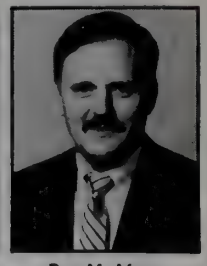
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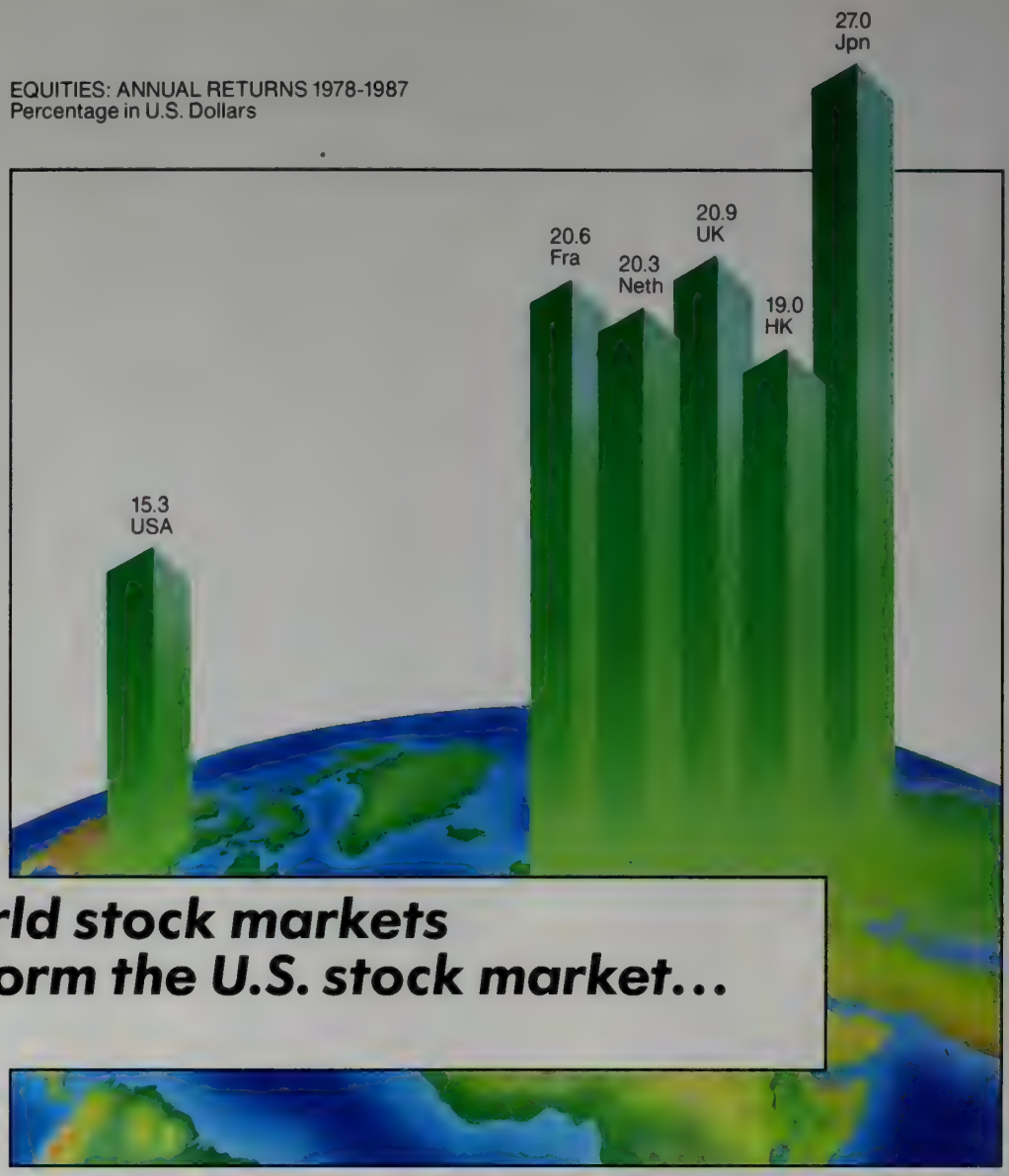
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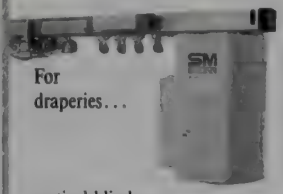
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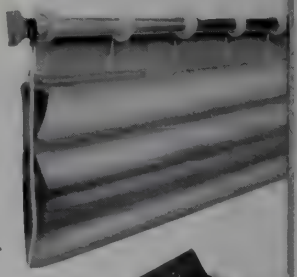
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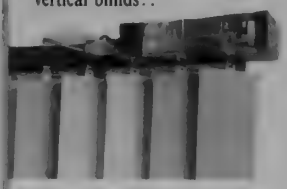


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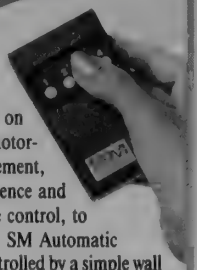
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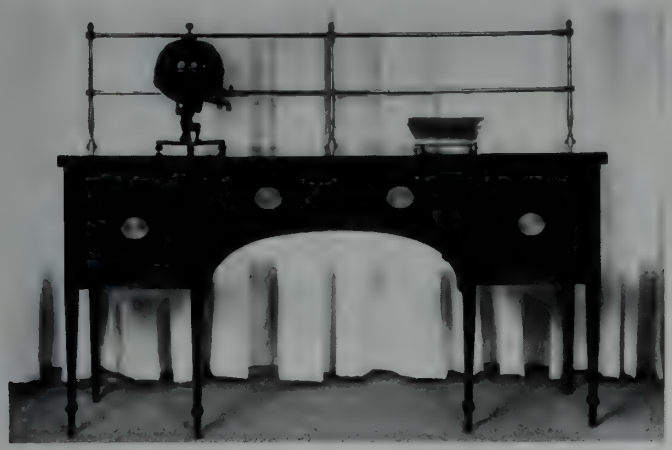
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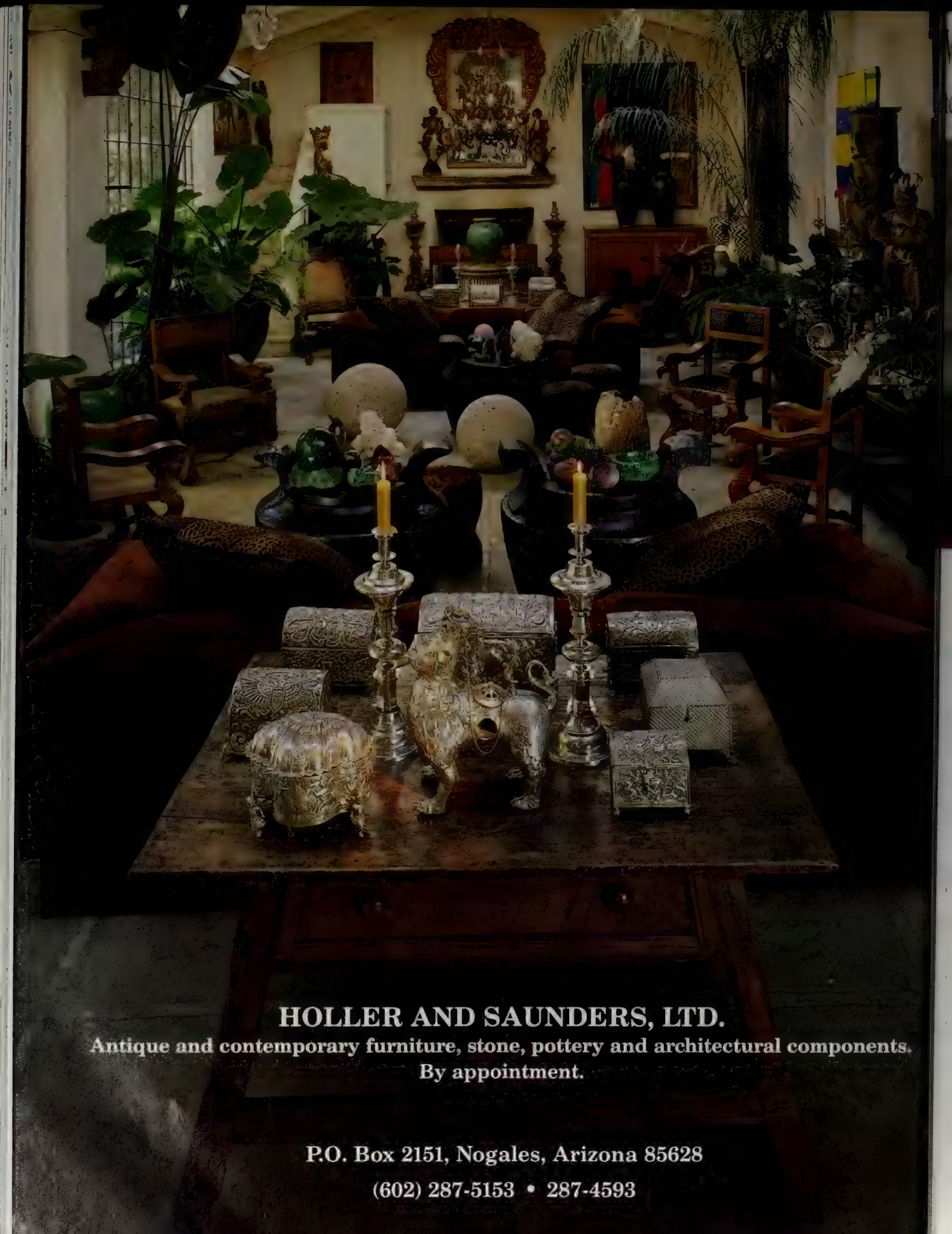


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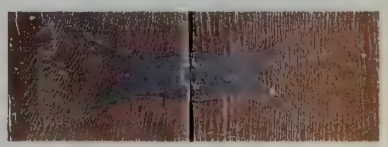
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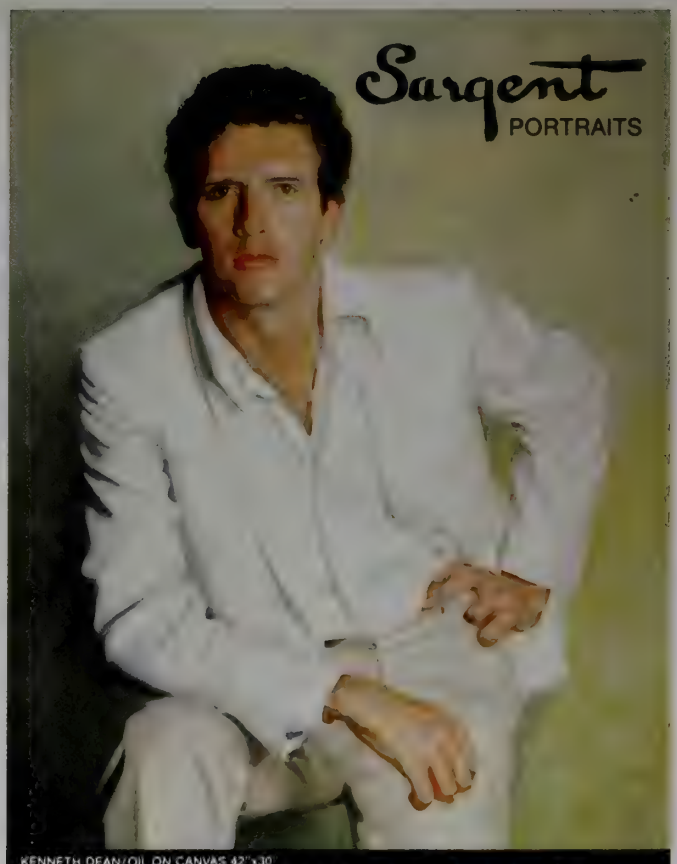
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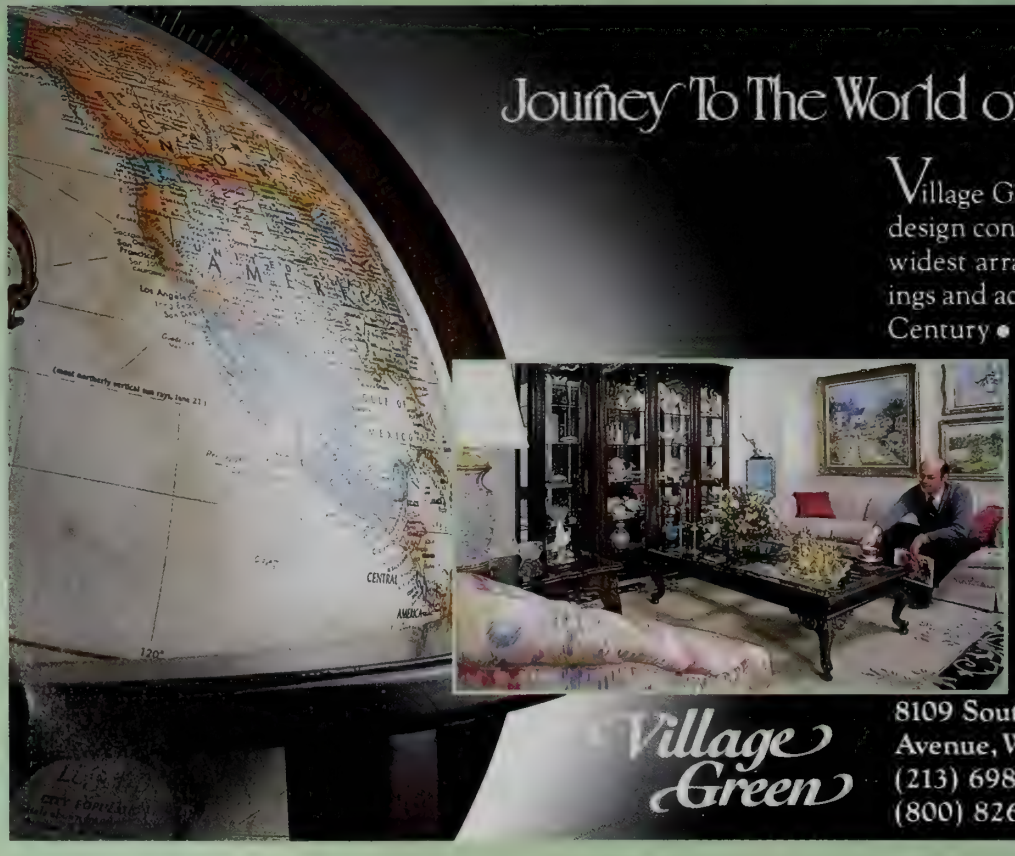
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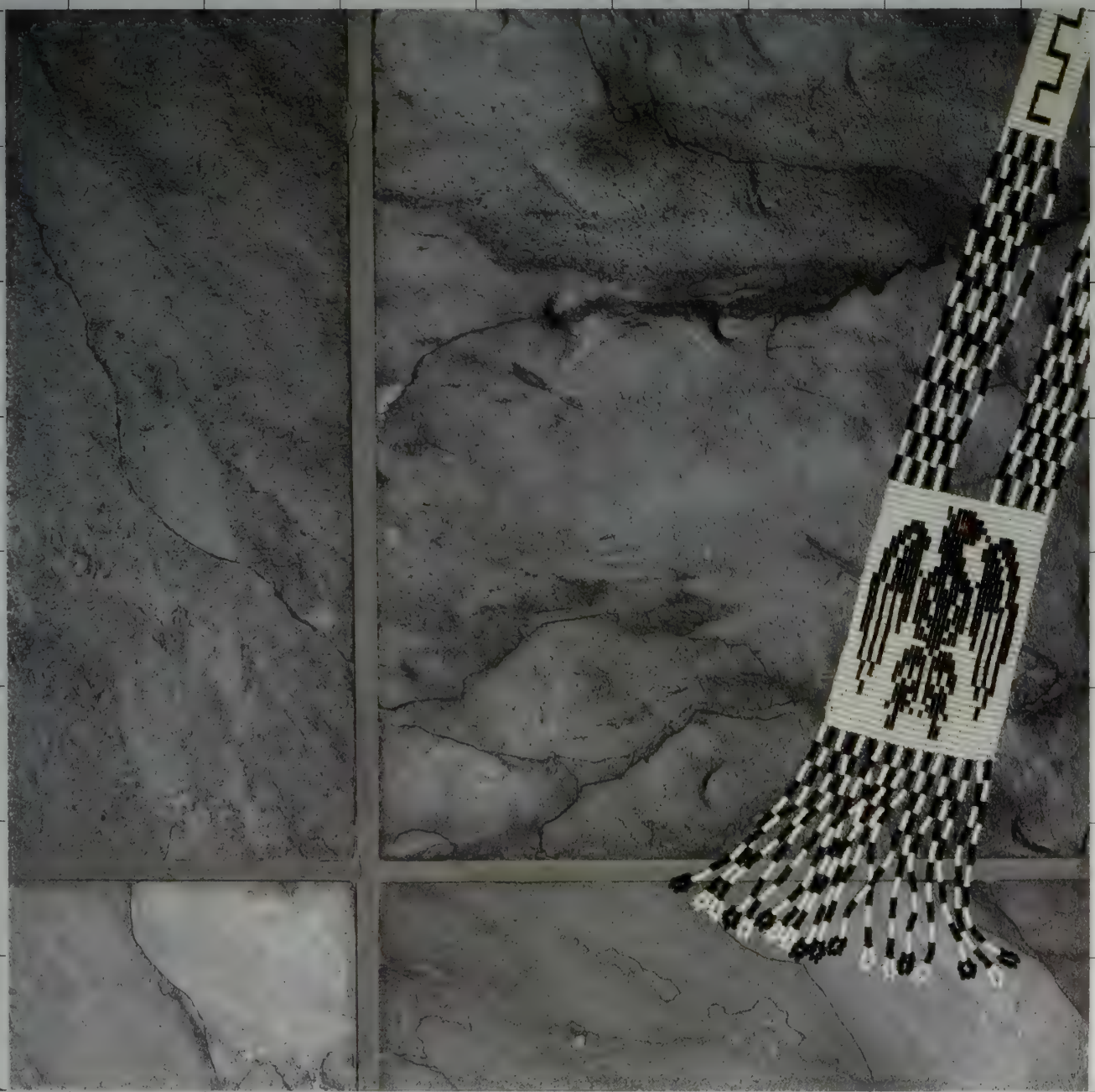
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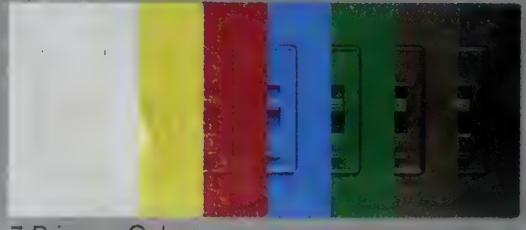
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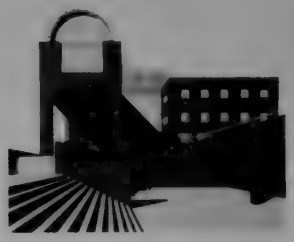
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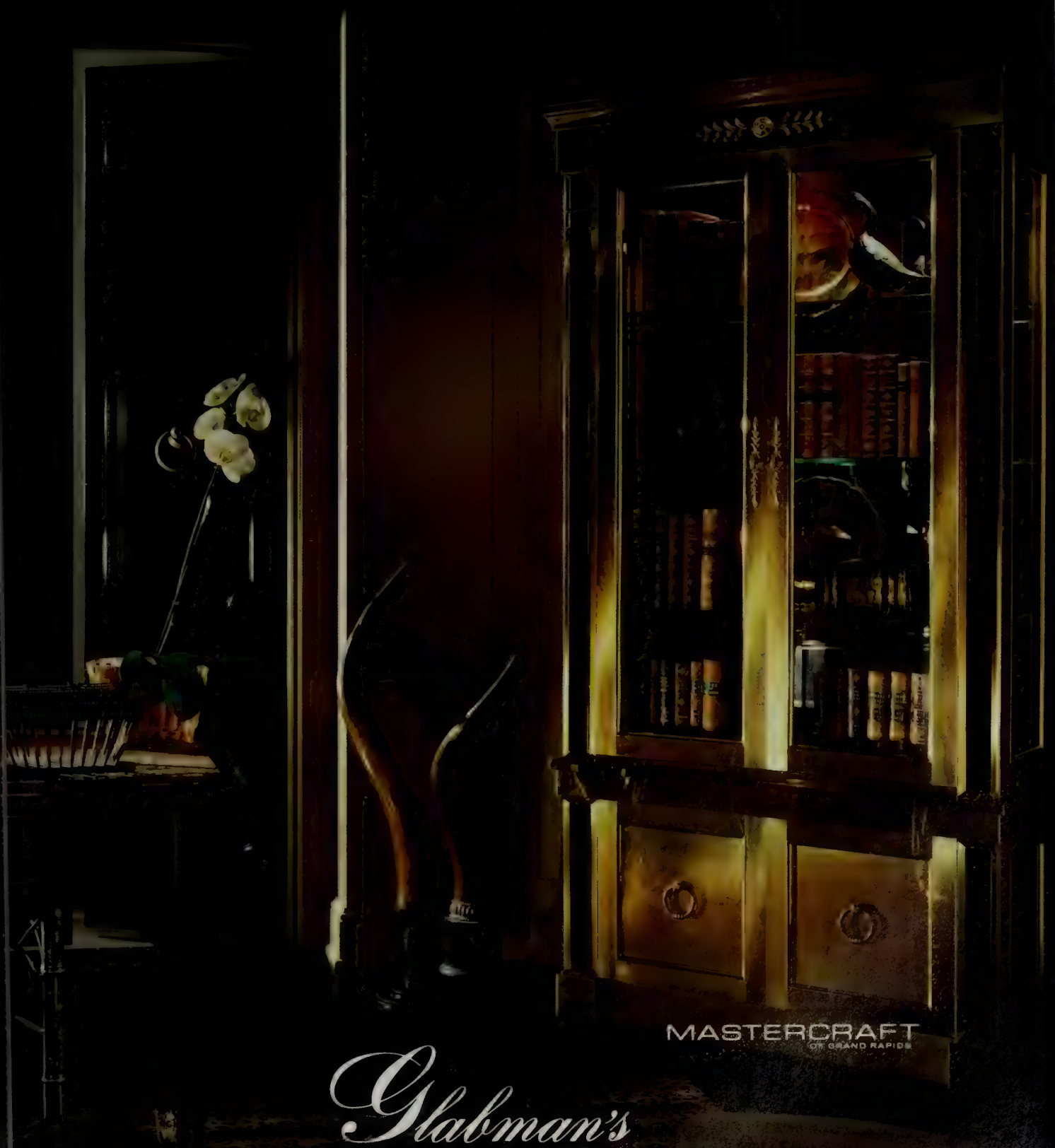


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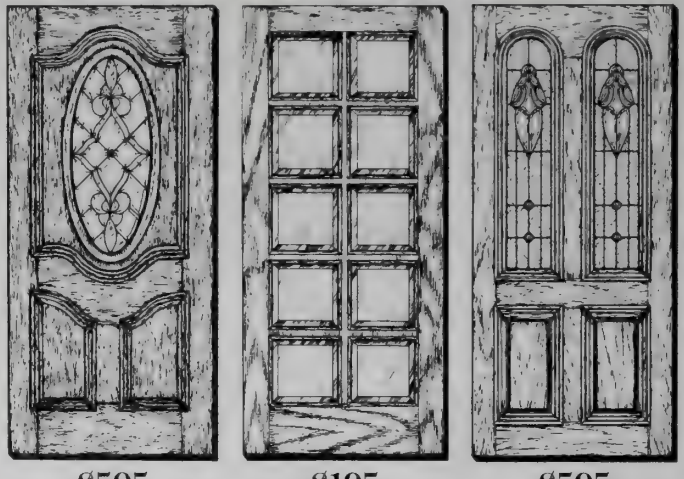
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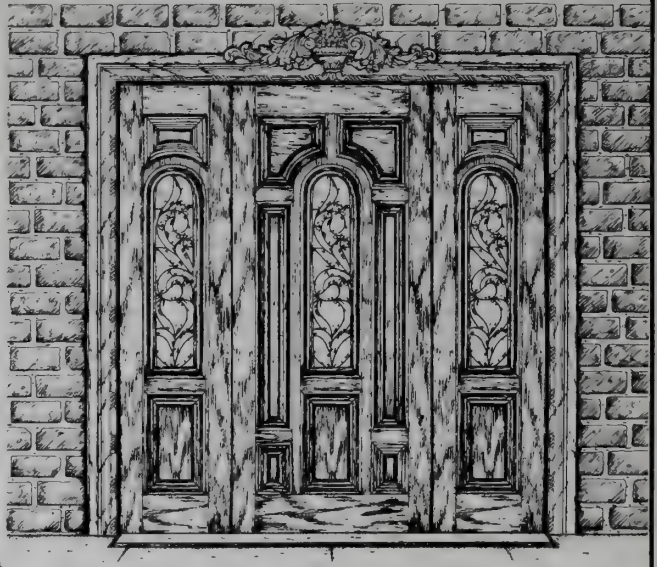
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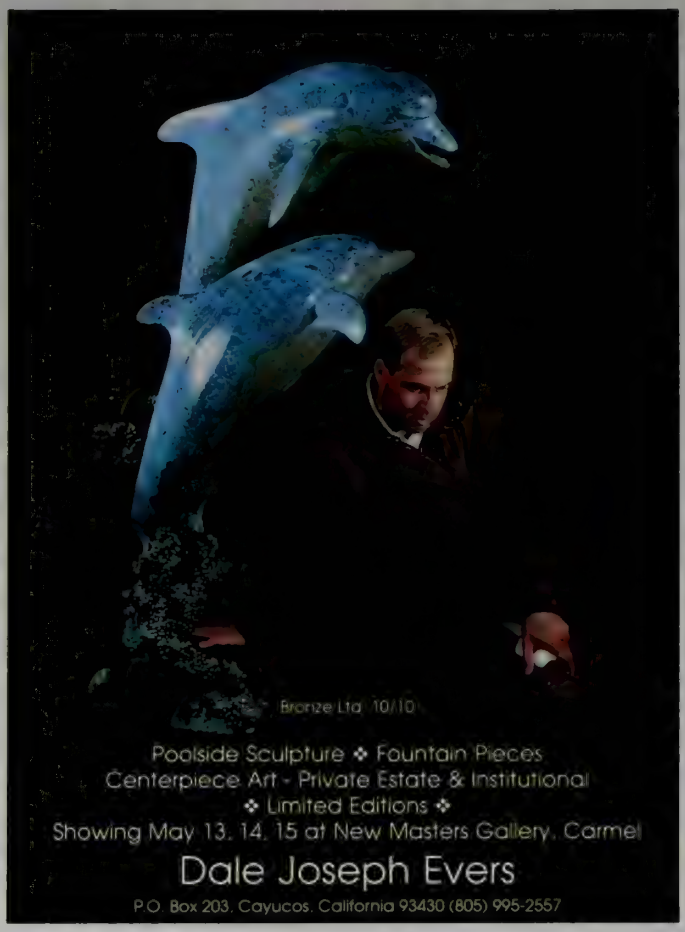
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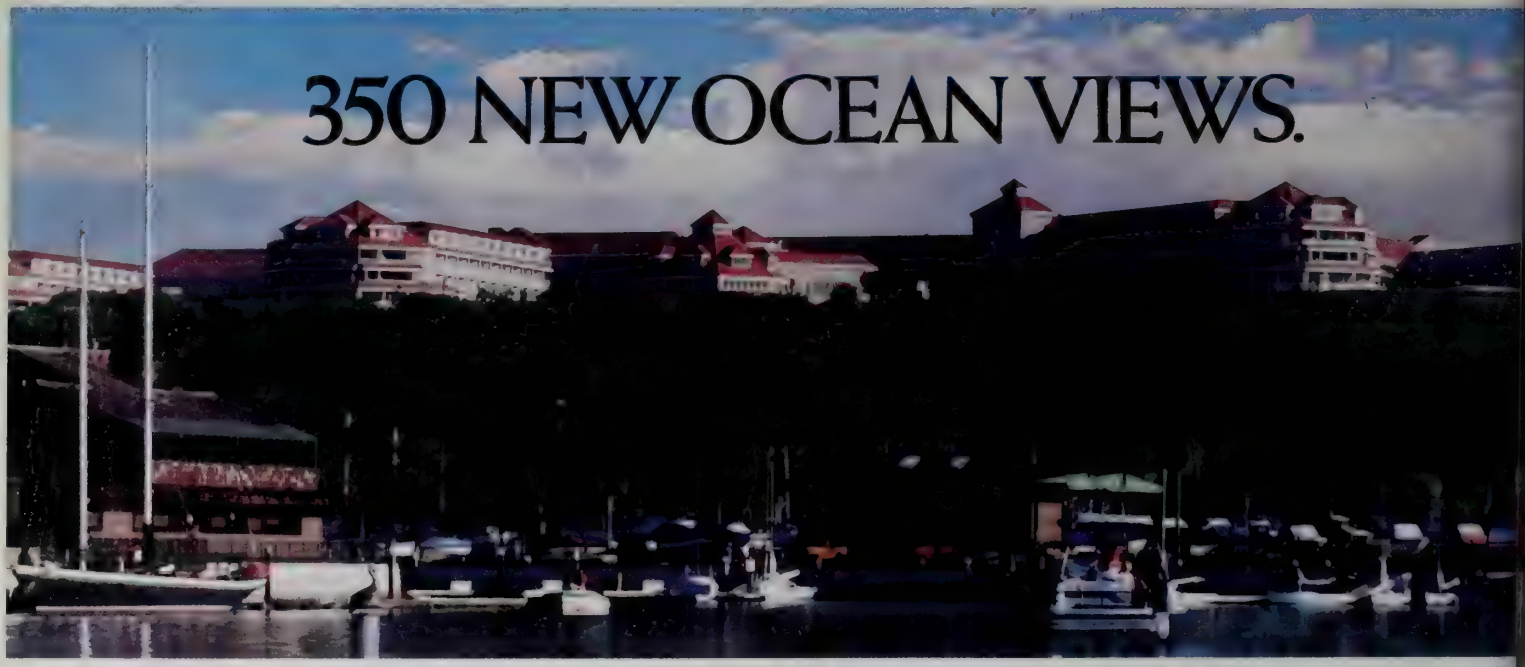
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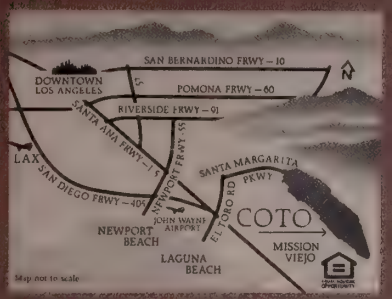
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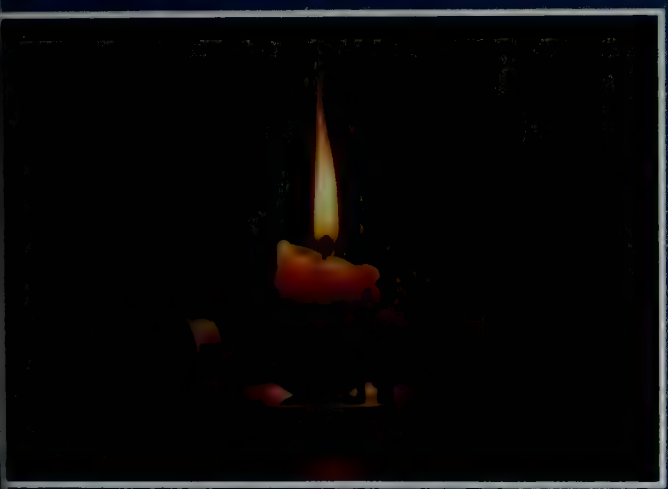
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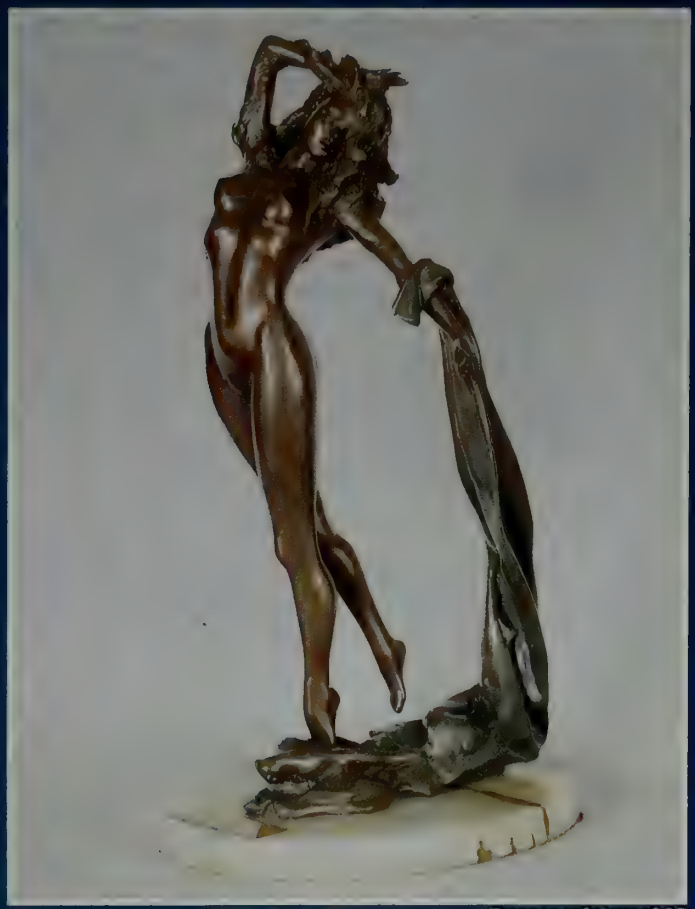
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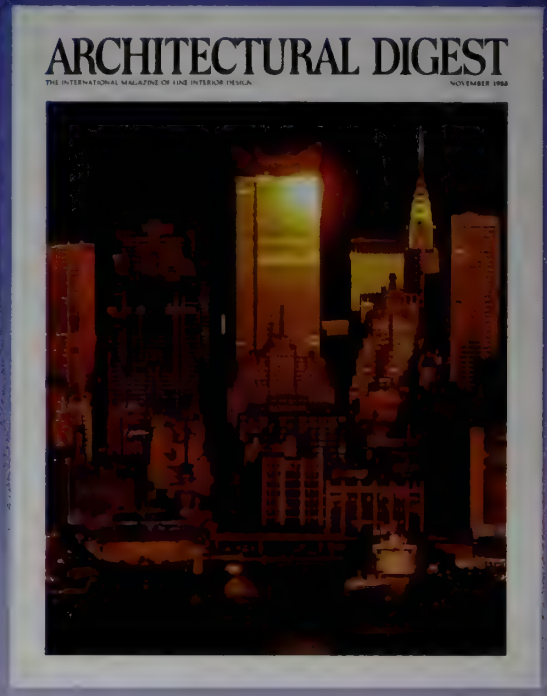
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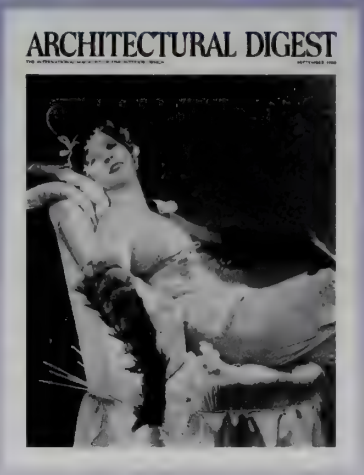
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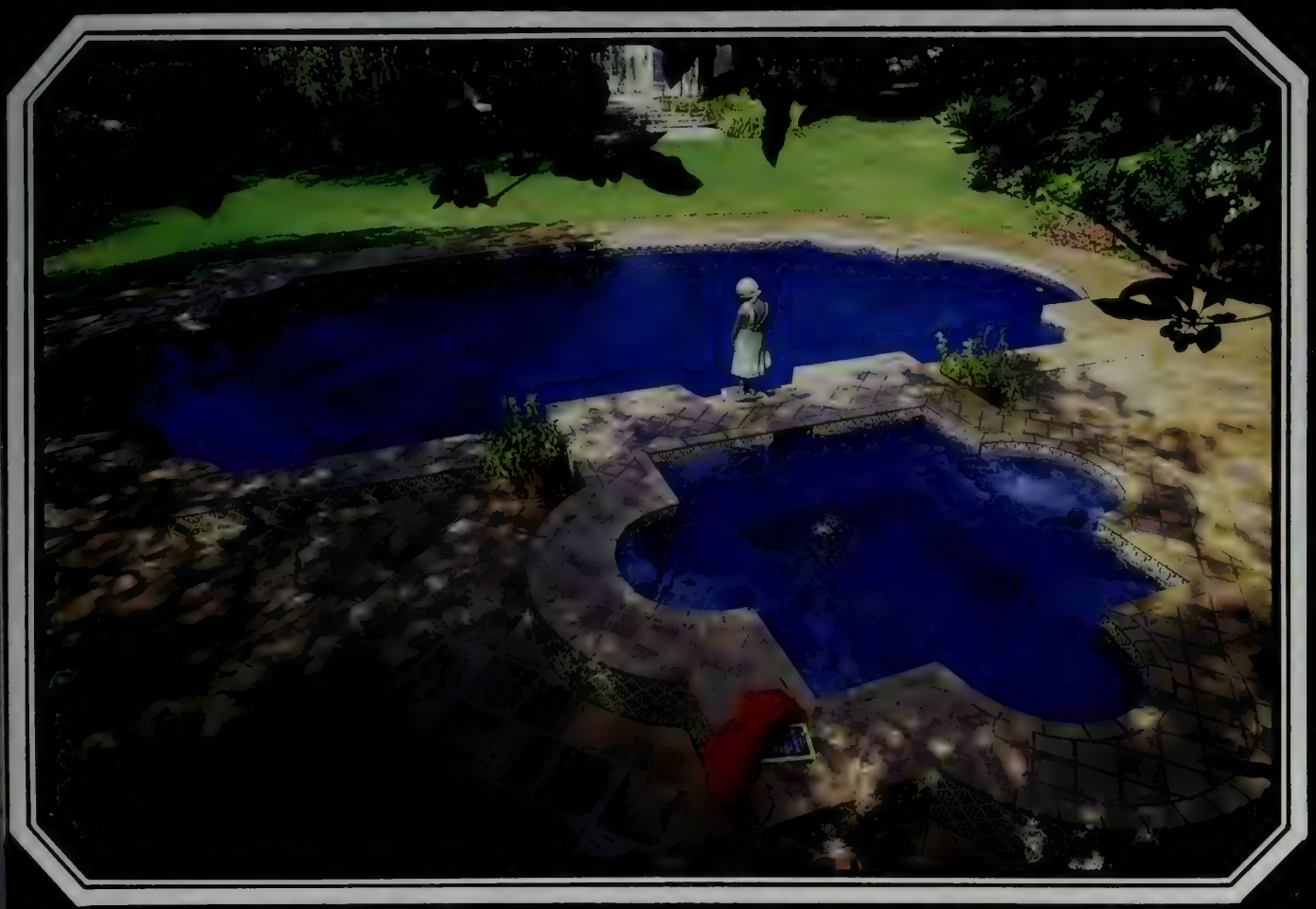
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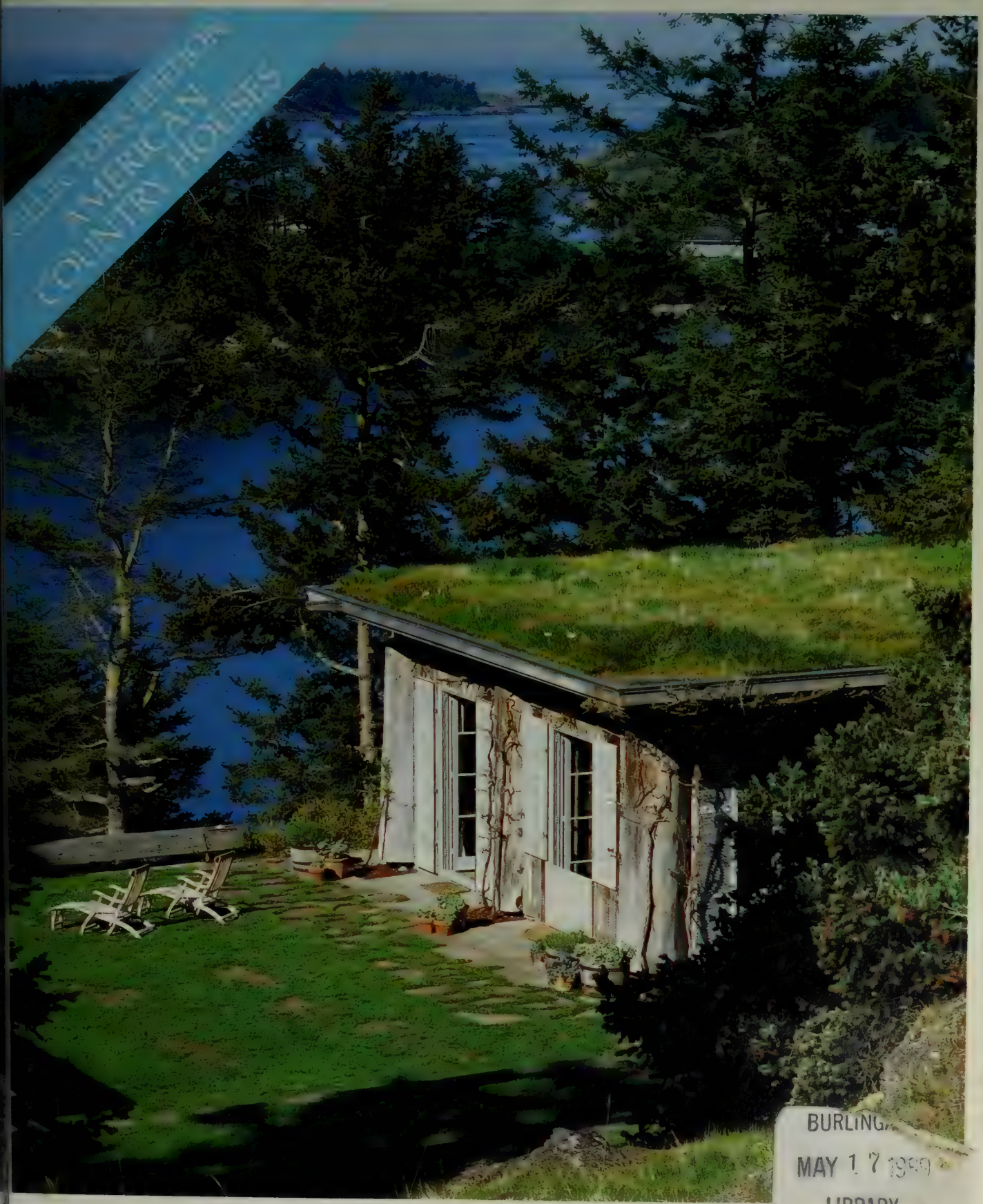
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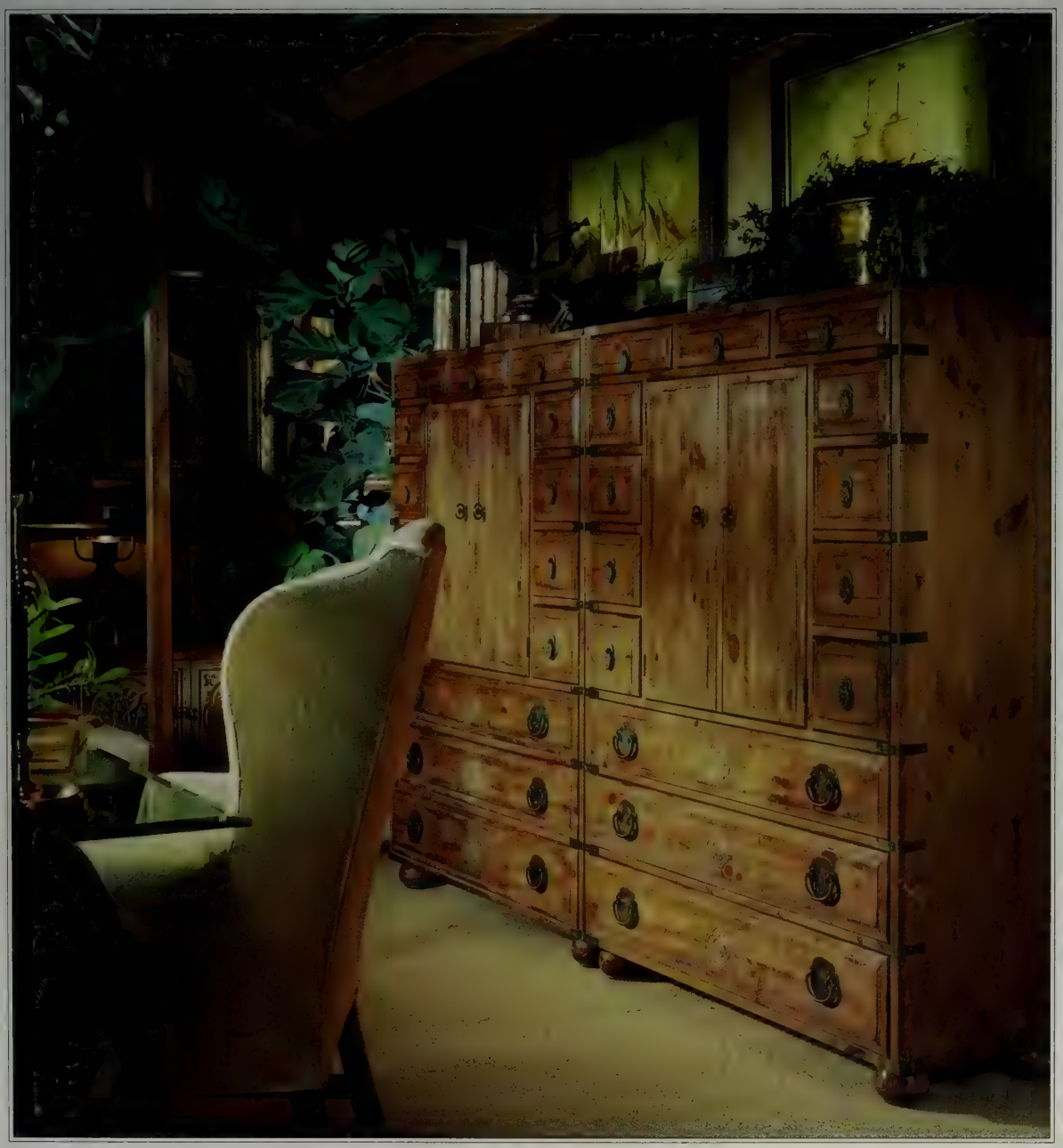
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Blvd., Los Angeles, California 90036.

Thank you for your February 1989 issue. From Joan Rivers's house to the New York apartment designed by Kevin McNamara to "A Toronto Georgian," I don't know when I've enjoyed your magazine more.

Nancy Lynch
Greenwich, Connecticut

After reading and collecting your magazine for over twelve years, I can still be impressed! Your February 1989 issue was outstanding—most notably the work of Robert Dirstein. I hope to see more Canadian designers in future issues.

Michael C. Bodnarchuk, Jr.
Winnipeg, Manitoba, Canada

It was incredible to see how Stanley Tigerman (Architecture, February 1989) thinks through his designs. He is a profound architect and has a keen sense that is evident in every one of his designs. I hope to see more of Stanley Tigerman's work in future issues of *Architectural Digest.*

Noel Padilla
Chicago, Illinois

Stanley Tigerman's interiors are striking enough, but the exterior shown in your February 1989 issue can only be described as "neo-Romanesque Penitentiary style"—dispiriting and dreary beyond measure! Surely he's pulling your leg. Or is he angling for the new L.A. prison contract?

John Howard Steensen
Los Angeles, California

I was particularly taken with "Antiques: *Lacca Povera* Furniture" (February 1989). The history and research of this craft was most informative, and although this is a technique I was familiar with, the thoroughness of the article gave me a renewed respect for an old art form.

Karl Springer
Miami, Florida

There seems to have been an unfortunate omission in your article "Vintage New Orleans" (February 1989). On pages 160 and 161 there are three photographs—which all show an unnamed serigraph. It is titled *Findlay Print,* and the artist is Ida Kohlmeyer.

Keith Dame
Los Angeles, California

Because of my love of Russian culture, it was nice to see something of Old Moscow ("Living the History of Modern Russia," February 1989). I must remark about the "framed kerchief made in honor of the coronation of Czar Nicholas II" (which occurred in 1896) featured in a photograph on page 167. By my information, the monument pictured on the kerchief was to Czar Alexander II and finished in 1905. As was the tradition, this cloth would have been given out at the consecration of the monument.

Paul Przybylski
New York, New York

After reading the article about Mona Strader Williams, the countess of Bismarck (February 1989), I feel compelled to correct some untruths.

Mona is my cousin from Lexington, Kentucky, and I have spent many days at Forkland Farms, her former home, which was a large horse-breeding farm. Her father, Robert Strader, was the owner, *not* a stable hand. Mona was educated in private schools and taught to run a large house at an early age. She spoke Italian well; her French was superb. The antiquities unearthed during the building on Il Fortino were known to the Italian government, and Il Fortino was to have been maintained by the Mona Bismarck Foundation as a museum. Mona would be devastated that her wishes were ignored and Il Fortino sold.

Patricia Strader Joannides
St. Petersburg, Florida

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PEOPLE ARE THE ISSUE


JIM McHUGH

As this issue shows, the American country house is much more than quilts and rockers. In the case of Katharine and Nicholas Fox Weber, it accommodates the Bauhaus squares of Josef Albers. For Hill and Helle Carter, it encompasses ten generations of family life, with Robert E. Lee's cradle just one of many historic footnotes. Al Held's country house also serves as his studio, the traditional farm buildings belying the wildly energetic abstractions within. And the country house of folk-art dealers Michael Malcé and Jolie Kelter is actually situated in New York City. Each of the houses we show this month, in fact, rings new changes on the country theme, from Ivan Chermayeff's barn to Clare and Eugene Thaw's rural retreat. The American country house, it seems, is too vital to become last year's cliché.

Paige Rense *Editor-in-Chief*


ALEC MARSHALL

Eugene Thaw


ALEC MARSHALL

Clare Thaw

Art of Eastover

"They grew hops in the area until 1913," says Eugene Thaw, who with his wife, Clare, has renovated what was once a dairy farm in upstate New York. "American beer had real hops then, not synthetic, and the area looked like Kent in England, but a disease wiped out the crop." The Busch brewing family has a farm nearby, but Thaw notes that the region, despite its beauty, is "a kind of Appalachia now." Farmers have switched to cattle, but "only the most efficient dairy farmers have managed to survive." He points out that the economic base has changed dramatically, with city people like themselves buying real estate that not long ago went for three hundred dollars per acre. "The movement out of New York has meant that people who once commuted one and a half hours now drive three hours in order to have some space." *See page 118.*


STEVEN BROOKE

Helle and Hill Carter, Jr.

Virginia's Shirley Plantation

Shirley Plantation, Virginia's oldest, has ten generations of anecdotes. One involves Hill Carter's great-uncle Beverly Carter of the Confederate Cavalry, who came home to visit in 1864 and was trapped by Union soldiers. While his family tried to stall them, Carter climbed through the attic, onto the roof and down a lightning rod to safety. His family always thought the northern officer in charge was a bit halfhearted in his search for the Rebel soldier. Years later, a descendant of the Union man visited Shirley and related his family's side of the story: The officer had such sympathy for the Carters that he deliberately let Beverly Carter escape. *See page 126.*


RODDY MCDONALL

Julie Harris

Architectural Digest Visits: Julie Harris

"Why Knots?" reads the sign in front of Julie Harris's Massachusetts cottage, and like much of her memorabilia, it comes with a story. The actress used to have a role on *Knots Landing* as the mother to Joan Van Ark's character, Valene. In one episode Valene, following an attempt on her life, sent her children to live with their grandmother, who was by then off the show. "People said to me, 'Do you realize Val has sent you her babies?' " Harris recalls. "I said, 'That's news to me, but I'm glad to have them.' " The children never arrived, but the sign, a gift from Van Ark, has pride of place. *See page 140.*


NORMAN MCGRATH

Ivan and Jane Clark Chermayeff

Barn Appeal

"Tom Geismar and I are partners in three companies: Chermayeff & Geismar, Cambridge Seven Associates and Metaform," says graphic designer Ivan Chermayeff. "We're interested in architecture and a multidisciplinary approach to communication problems—the firms allow us to carry on our activities on a parallel track." Cam-

continued on page 18


RALPH LAUREN
COUNTRY



Oushag (partial view)
17' x 14' circa 1890



Aubusson (partial view)
22'5" x 16'7" circa 1860



Savonnaire (partial view)
16' x 12'9" circa 1840



Kerman (partial view)
12'6" x 12' circa 1900

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Tabriz (partial view)
13' x 11' circa 1880



Serapi (partial view)
26' x 15' circa 1880

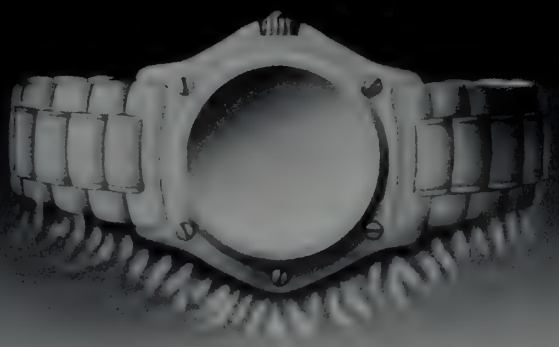


Sultanabad (partial view)
12' x 9' circa 1890



Tabriz Silk
7' x 5' circa 1860

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continued from page 14



Peter Chermayeff
Peter Sollogub

bridge Seven Associates, architects of Chermayeff's country house in New York State, was founded by Geismar, Chermayeff and five architects, one of whom is Ivan's brother, Peter Chermayeff. "Probably my most important projects now are the Ellis Island and Statue of Liberty installations. We're reconstructing where the immigrants came through from 1892 up to 1943—almost half the population can trace their roots through Ellis Island." *See page 146.*



Allen and Susan
Wexler Finkelson

Shingle Style Revival

When Susan Wexler Finkelson and Allen Finkelson asked Robert Currie to help them restore their 1890 Shingle Style house in Connecticut, the designer recalls being "terrified but intrigued." After removing gargoyles, cherubs and reliefs, Currie set about choosing colors that would work in a 10,000-square-foot house that desperately needed to be lightened. He first painted all the dark walnut woodwork white and then used taupe, blue and green variations of gray for the walls. "It was difficult to come up with a scheme that would prevail throughout the house," he says. "I didn't want it to look schizophrenic because the house is so big." Susan Finkelson observes, "I think what people remember most about having been here—besides the architecture—are the colors." *See page 152.*



Robert Currie



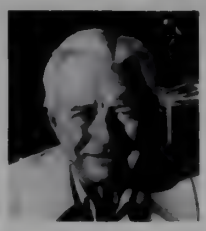
Michael Malcé
Jolie Kelter

A Manhattan Sampler

Michael Malcé, who once ran an antique-toy shop in Greenwich Village, found that his sense of flexibility and humor served him well during the redesign of the 1850 Italianate brownstone that he shares with Jolie Kelter. "During the renovation, which took a year, we had to move to the top floor," he says, "and it was the only space in this house that I hadn't lived in. I loved it, with its giant skylight." Their residence is now a lighter, brighter background for their folk-art collection, which includes such diverse pieces as prehistoric Pueblo pots, an American Indian ice fish decoy, baseball gloves and furniture with carved human legs. The feeling of whimsy extends to the garden too. "There's a robot crafted out of wooden circles made by a man who created garden ornaments in the 1950s," says Malcé. "He claims he had a girlfriend who was a Sphinx." *See page 158.*



Michael Pierce
D. D. Allen



Edgar Scott



Hope Scott

A Philadelphia Story

Hope Scott was brought up to ride well and to hunt with the hounds, which might account in part for her dash and fearless spirit, a zest that's had some remarkable results. "My husband, Edgar, went to drama school with Philip Barry," says Mrs. Scott. "Edgar was an usher at his wedding, and Philip was later to be an usher at ours. The four of us were great friends. We traveled all over the world to see each other. One day Philip said to me, 'You know that I've written a new play called *The Philadelphia Story*. It's going into production and Katharine Hepburn is to star as Tracy Lord. And by the way, you were its inspiration.' " Were her family and friends duly impressed? "Not really," says Hope Scott. "No one paid much attention to it." *See page 164.*



Kathleen Monaghan
Al Held

Al Held's Catskill Pastoral

"My paintings are so new that people are desperately trying to make some connections," says abstract artist Al Held. "People try to make them into figurative paintings; my work has been called computer art, space wars, rooms—you name it. It's probably because I don't have a manifesto that says, 'Here are the clues, here are the keys.' " Twenty-five years ago Held purchased property in Woodstock, where he converted three barns into studios and living space. "The barns were so big no one knew what to do with them," says Held, who found them perfect for his large-scale paintings. "Some of my paintings are so big I have to get them out of the studio so I can work on something else." *See page 170.*



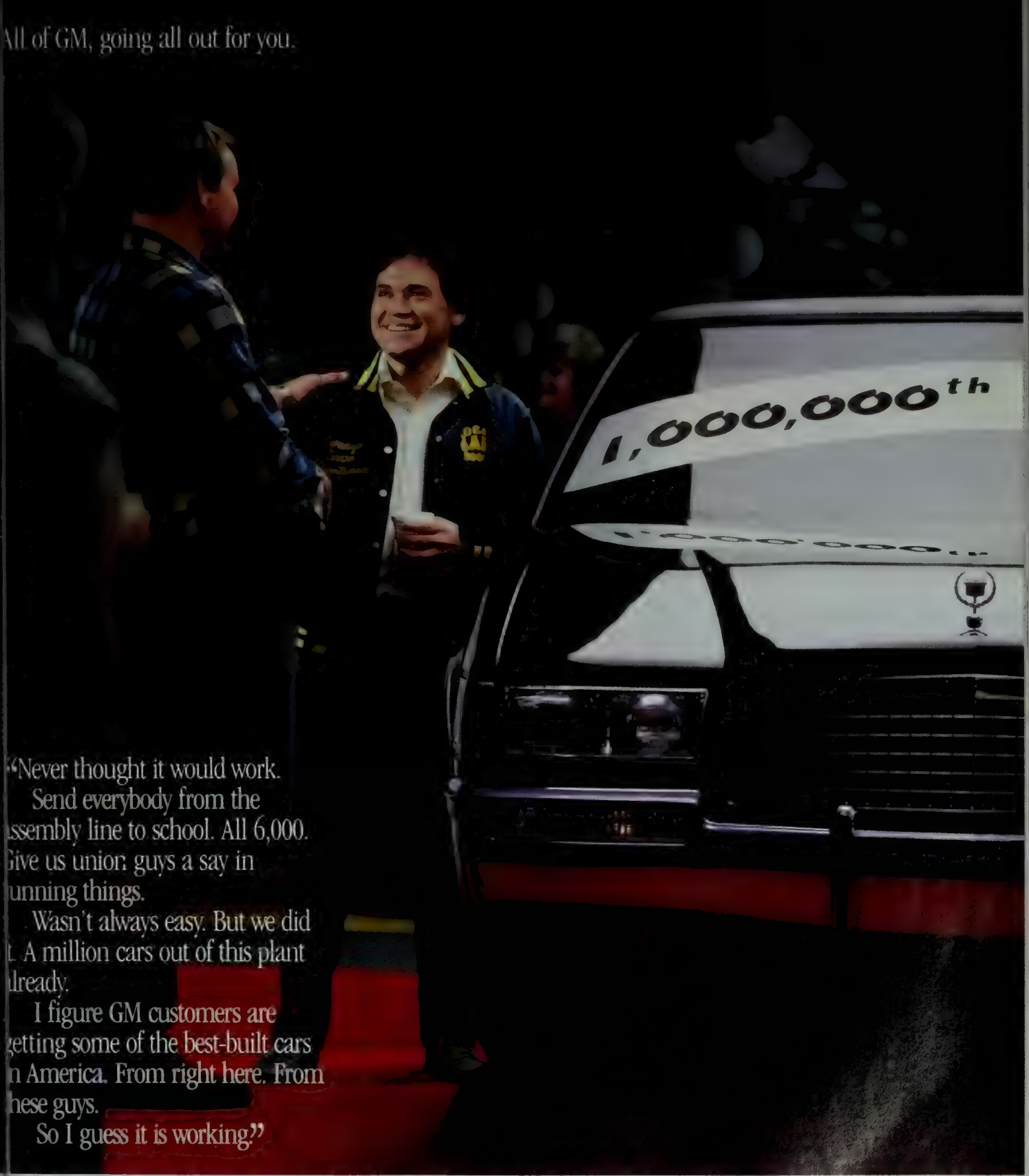
Luther and Kay
Drummond

Florida Pioneer

Designer Michael Blocker and clients Luther and Kay Drummond share an interest in the history of north-central Florida, where they have all grown up. For a project in the area known as Otter Creek, Blocker searched for regional antiques, and the Drummonds, he says, "went out of their way to use local craftsmen who would empathize

continued on page 22

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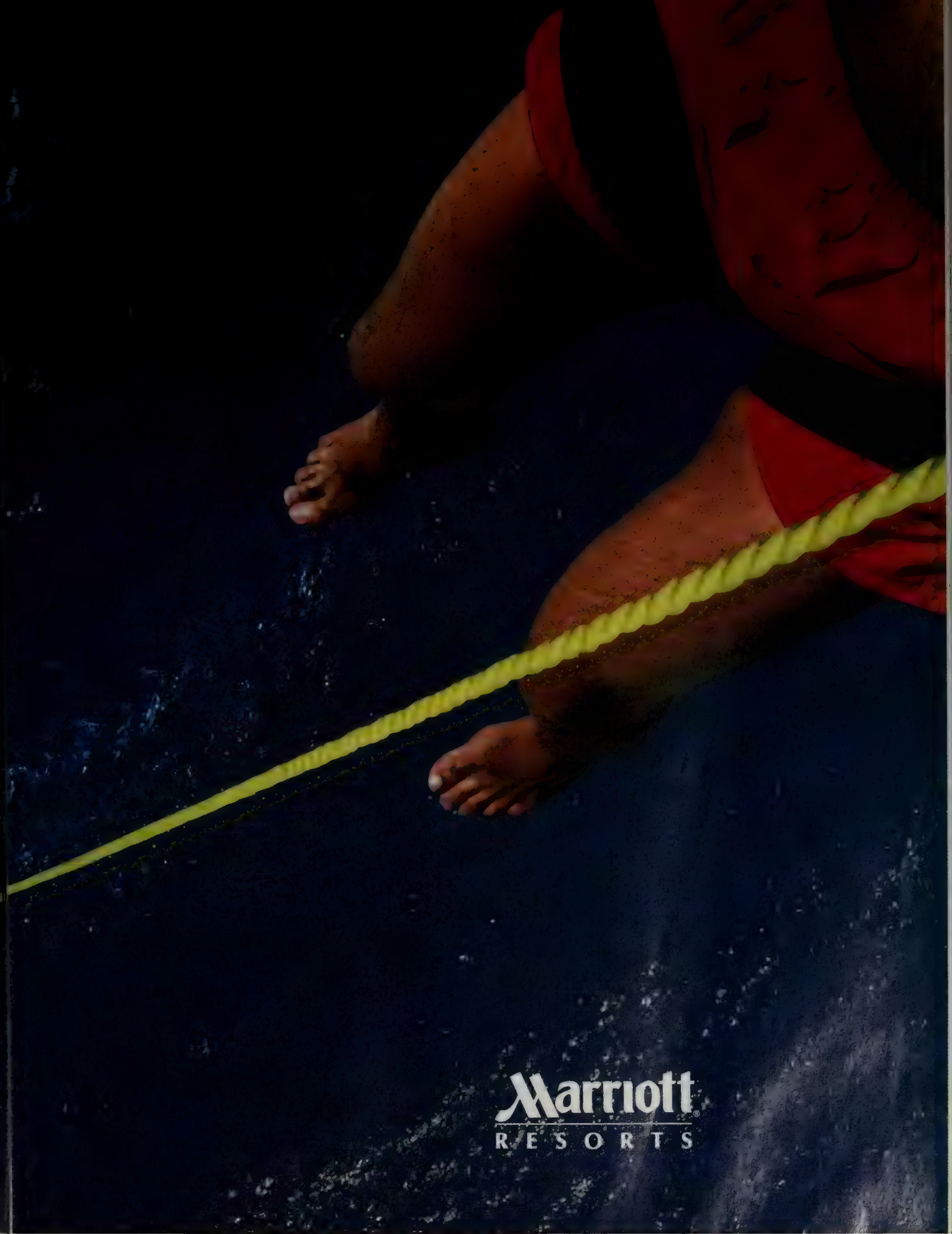
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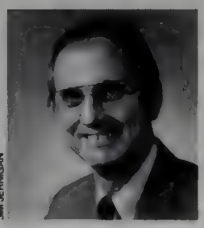
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JIM JERNIGAN

Michael Blocker

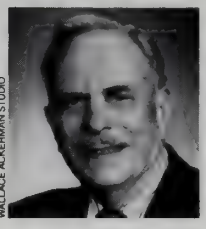
with the restoration." Continuity appears to be the norm in the area: The Drummonds bought their property from a descendant of the original owners. "Her relatives were raised in this house," says Kay Drummond. What is now the kitchen house—a separate one-room structure—was all that was there originally, and the Drummonds learned that the early residents cooked and lived in that same room until they became more affluent. *See page 174.*


ALEC MARSHALL

F. William Free
Abigail Free

Killearn Farm

Advertising executive F. William Free has found an ideal location for raising Thoroughbreds at Killearn Farm, his five-hundred-acre estate in Millbrook, now the center of horse breeding in New York. "We have the land, the equipment, the trained personnel, and there's terrific veterinary service," he explains. "Millbrook has also become the polo center of New York State." When he finds time, Free paints still-life and figurative works that have been exhibited in Manhattan and London. At Killearn Farm he decorated the dining room walls with a colorful mural inspired by a Chinese wallpaper fragment, and several of his still lifes hang in what his daughter Abigail Free calls "the pear room." *See page 182.*


WALLACE ACKERMAN STUDIO

Roland Terry

In the San Juan Islands

"I have never thought that it is possible to develop an entirely satisfying residential design unless the designer exhibits vital interest and ability in its three basic elements: architecture, interior design and garden design," says architect Roland Terry. "My efforts always center around satisfying proportions, color and textures, and a 'feel' for the project." The "feel" and the textures of the San Juan Islands setting are visible throughout his own residence, which is clad in lichen-covered, nineteenth-century barn boards, roofed with sod and grass, and framed with huge driftwood timbers garnered from the islands' beaches. *See page 188.*


BILLY CUNNINGHAM

Robert K. Lewis

The Spirit of '76

"The house has pulled us into the lives and times of East End Long Islanders of 1776," says Joy Lewis. "Someplace beyond the litany of wars and dates and major players, there's something very interesting about things that give us a sense of the lives of ordinary people—if people are ever ordinary." Since


GEORGE BENNETT

Joy Lewis

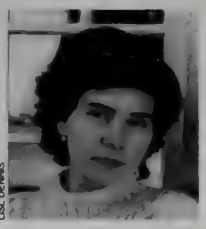
discovering the tiny piece of Americana built in Sag Harbor in the 1750s, Joy Lewis and her husband, designer Robert Lewis, have dedicated themselves to saving it. For them it is "part of the texture of the Revolution and what came after. It's not Monticello, but rather a house that provided the bare essentials for a family of limited means," notes Joy Lewis. "And the original owner, John Hulbert—who pledged his life and fortune to the Revolution—did not finish gloriously but died old and blind and impoverished." *See page 194.*


LISL DENNIS

Nicholas Fox Weber

Rustic Frame for a Modern Collection

Writers Katharine and Nicholas Fox Weber found their "perfect setting" in 1977—a modified Cape Cod farmhouse in Connecticut—then added a barn extension in 1981, "when our first child was gestating." Today the entire family is at home with a distinguished collection of paintings, drawings and American primitive furniture. The Webers are quite well informed about the history of their pieces, including a Richard Stankiewicz sculpture that "was once shown as two sculptures when it broke in transit. Nobody noticed until the artist arrived and insisted on welding them back together—although one piece had already been sold!" *See page 200.*


LISL DENNIS

Katharine Weber



John Naisbitt
Patricia Aburdene



Theodore Brown

West by Southwest

Working in a Colorado idiom came naturally to architect Theodore Brown, a graduate of the University of Colorado who first practiced architecture in Vail. Although he had worked in New York for modernist architects Cesar Pelli and Paul Rudolph, when authors John Naisbitt and Patricia Aburdene asked him to design a log house for them in Telluride, he rallied to the idea. The mountainous setting is key to his design. "The creek that flows through the property is an integral part of the house," he says. "A bridge over it leads to the main entrance, and inside, the creek's soothing sounds are part of the house's natural symphony." Husband-and-wife team Naisbitt and Aburdene, who wrote *Re-inventing the Corporation*, designed their own interiors with Brown's help. *See page 206.*□



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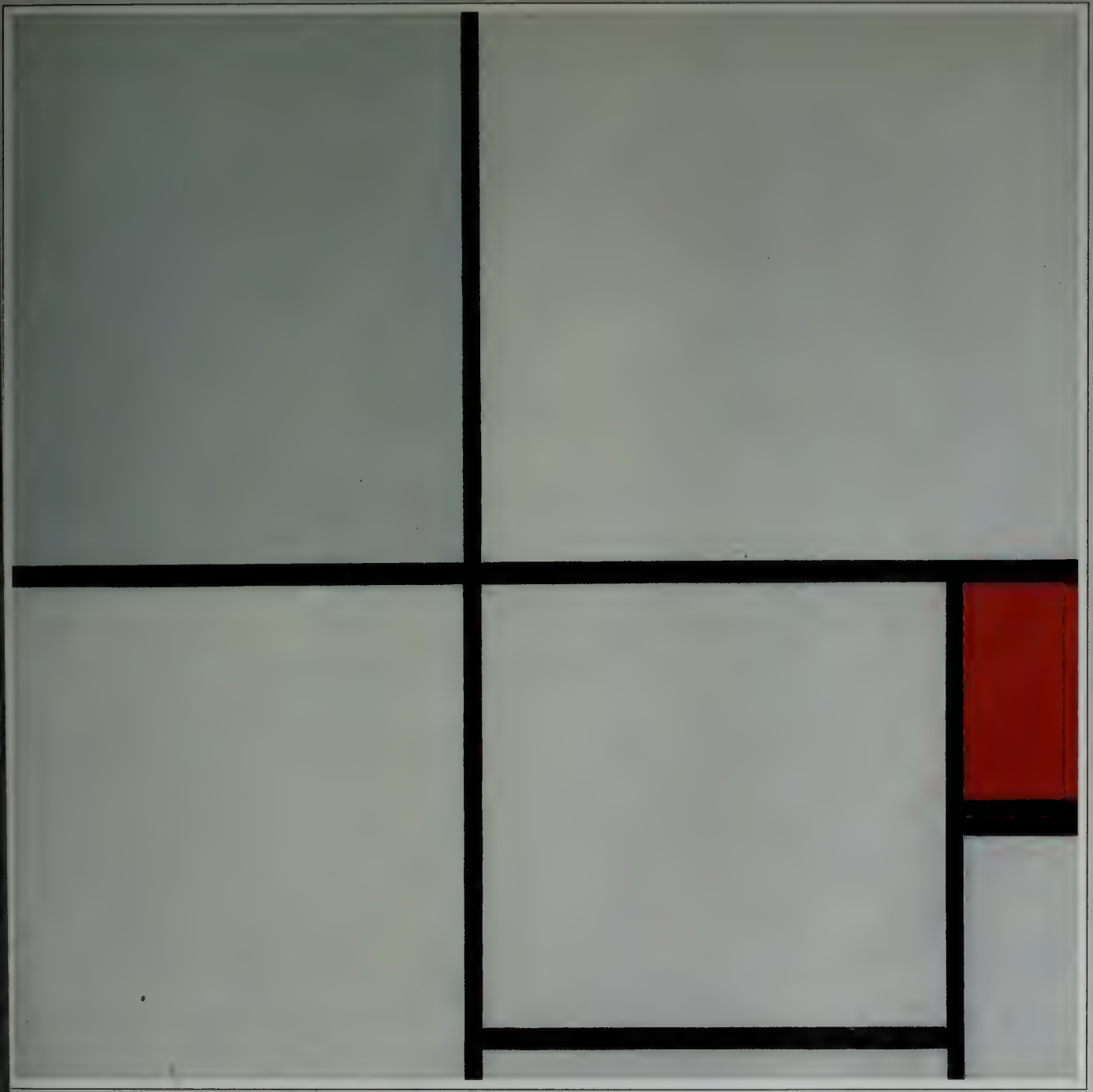


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drian, Composition with Red and Grey, signed with initials and dated 32, oil on canvas,
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LOUIS AUCHINCLOSS

Wildcat Mountain



IN 1962 ADELE AND I bought a house in Bedford Village, New York, with four and a half acres at the end of a rustic dead-end road because we wanted our boys, then in school in the city, to have some sense, at least on weekends and in summertime, of what nature was all about. And indeed it worked out very well, but twenty-five years later, when the number of houses on our peaceful lane had exactly doubled and we heard from up the wooded hill above our lawn and garden the amplified strains of our neighbors' rock music instead of the song of the grosbeak or thrush, we marveled at how little privacy

LEFT: Deciding to see what they could find "in the way of real country," Louis and Adele Auchincloss (below left) have constructed their new summer house in the Catskills. BELOW: A drawing shows "the Swedish classical farmhouse that Peter Pennoyer built for us," says Louis Auchincloss. "It's a rustic building with quotations of classical vocabulary."





COURTESY PENNOYER TURINO ARCHITECTS

continued on page 32



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Wildcat Mountain
continued from page 29

ten thousand dollars an acre can buy.

I had now retired from my law practice and no longer needed in summer to be within commuting distance of the city, so we decided to see what we could purchase, in the way of real country, for what the sale of the Bedford house might bring. We found, after much looking about, that in the Catskills we could buy four hundred acres of beautiful land, with forest, meadows, a stream and the greater part of a small mountain, for the price of a single acre on the south shore of Long Island, not even on the beach, and at the same driving distance (two hours plus) from our apartment in New York! Of course we couldn't expect the society or the cocktail parties, but surely it's a distorted world that is willing to pay so high a price for these. "And you don't even fish!" some of my friends protested. Yet I have found that it is perfectly respectable to live in the Catskills and not fish. I can walk for miles and miles without seeing a car or a human being.

Left to myself, however, I might never have taken the step. All of my eight great-grandparents lived in what is now the city of New York, and crowds and pavements are in my blood. Adele was the greater pioneer, and as she was the owner of the Bedford place and of the proceeds of its sale, it was she who undertook the method and cost of our relocation. She had thought of the house that we would build on our new land in terms of practicality rather than design. She wanted it to be simple, inexpensive to maintain, cheerful and easy for two people to live in (the boys were now grown), but able to accommodate as many as ten should the need arise. She had imagined two wings, one for us and one for guests, connected by a living room and patio. But our architect, Peter Pennoyer, soon persuaded us that the additional walls involved in this double-bungalow scheme would create problems in the heating, cooling and water systems and that the design would not harmonize with other buildings in the surrounding neighborhood, as Adele had wanted.

Peter wished to stay as close as he could to the simple local vernacular architecture and to avoid the sophistication of the modern summer house of the Hamptons, where architects tend to present their public with "fictions," that is, essentially classical buildings: palazzos or villas. He conceived of our new home as a kind of Swedish twentieth-century classical farmhouse of a simple vernacular shape, almost a carpenter's structure. It would be a long shed with exposed rafters that he would transform into something more elegant with the aid of French doors surmounted by frieze panels with bas-relief swags and with Juliet balconies. In brief, he designed a rustic building with quotations of classical vocabulary, of even French pretensions.

We found that in the Catskills we could buy four hundred acres of beautiful land, with forest, meadows and a stream, for the price of a single acre on the south shore of Long Island, not even on the beach.

We wanted the dramatic view offered by the intersection of two mountain ranges—taking advantage of the whole valley in addition to our own acres—so the house was placed 140 feet up on the side of Wildcat Mountain with the front door facing the upward slant. We then had to construct a wall to keep the hill from descending on us, and by connecting this to the entrance by a porte cochere, a kind of bridge/vestibule was created to give the visitor coming in a pleasant sense of enclosure followed, as he faces the view from the big window in the library, by a dramatic and seemingly infinite stretch of countryside.

The library was really conceived by Adele as a bribe to compensate so devoted an asphalt hound as myself for moving so far from Manhattan. It occupies the center of the house and rises two stories with a circular aperture to a book balcony under a dormer window on the roof that floods the area with light. There, presumably, ensconced with my word processor and surrounded by shelves of reassuring classics, I may retreat from the pleasantly visible but safely removed wilderness.

Building in the Catskills is always a race, starting in the early spring, to finish before the heavy snows, which may come as early as November. Our builder, Leo Devore, one of the few left who works with his men, has proved as efficient as he is well organized, maintaining a desk for the architectural drawings in a mud-spattered trailer on the edge of the site with a hot line to Peter Pennoyer's capable associate in charge, Julie Kalberer, in New York. However, since the ringing phone can force Leo to lay down his hammer, shimmy across the roof, creep over scaffolding, climb down several ladders and gallop through fifty yards of mud to the trailer, Julie saves *her* calls for matters vital to the project.

When we occupy our house this summer, will we have found a rustic paradise, or will the long arm of the suburban cocktail party and rock music reach out to cloy it? Already jealous eyes are looking northward in search of new territory. The stockade of our days is not invaded by Indians but by revelry hunters. However, with any luck we should have a few years of peace in which to enjoy the land as God made it.□



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3. Would creating an exercise, whirlpool and steam area or laundry facility in your bathroom fit into your family's lifestyle?
4. Will you work within the existing room size and structure? Have you considered moving walls to add a dressing room, make-up area or a more spacious environment?
5. What is a realistic budget range for your bathroom?
6. What style of bathroom best expresses your taste and lifestyle? Contemporary? Country? What colors are you comfortable living with?
7. Have you considered upgrading from a regular bathtub to a whirlpool? Or perhaps a whirlpool for two? Changing from a countertop lavatory to a pedestal lavatory? Adding a bidet?
8. Did you know that if you renovate your bathroom, you are likely to get back more than your original investment when you resell your home?
9. If you're not ready for a complete renovation, have you considered giving your kitchen or bathroom a "face lift," simply by changing your faucets? Likewise, changing to a new faucet finish, either bone, white or red for a kitchen or changing your sink, can really add life to a room.
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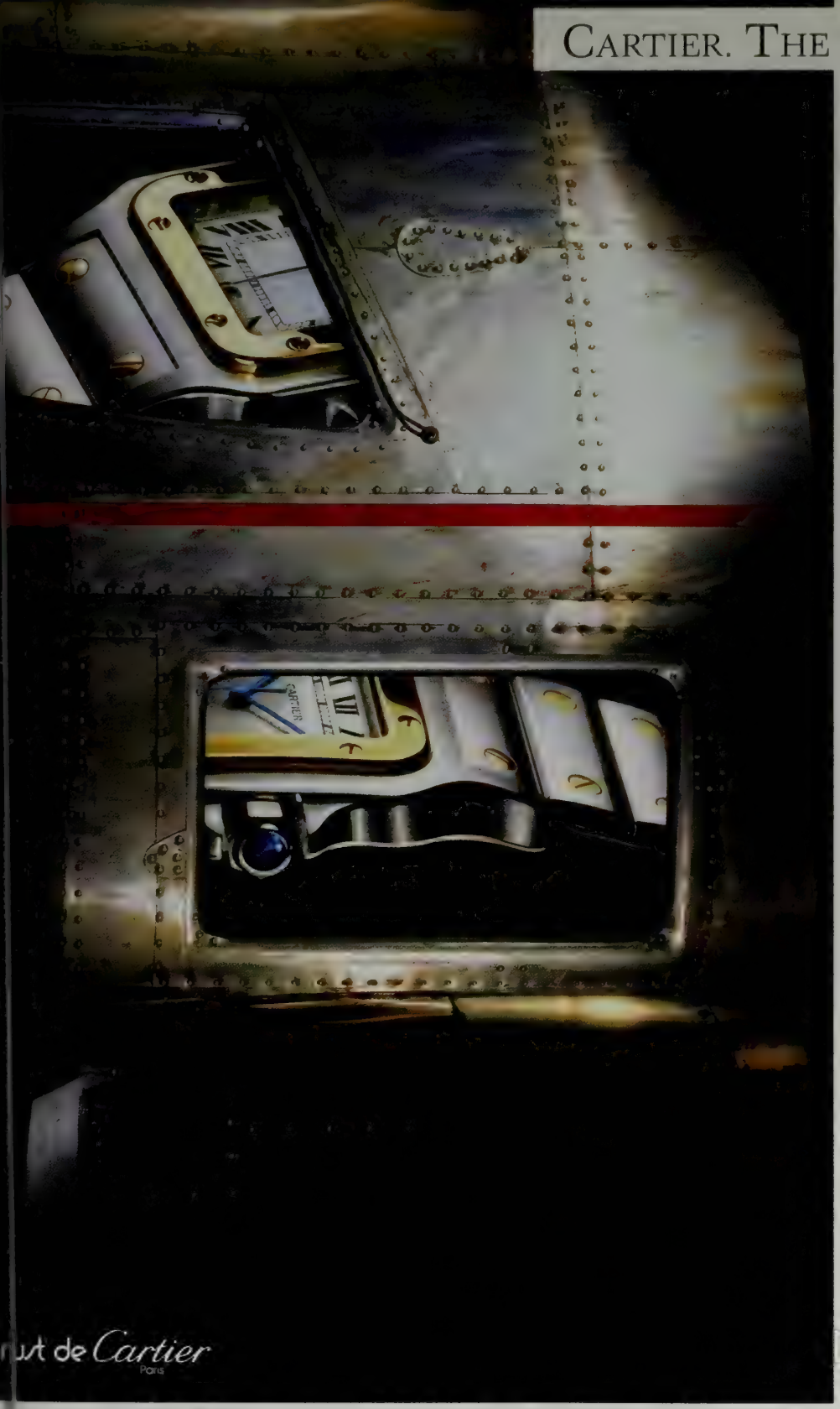
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An American Childhood in Little Falls

By Bruce L. Larson



COURTESY LINDBERGH HISTORIC SITE

ABOVE: Charles A. Lindbergh, Jr., and Dingo, circa 1913. After his historic transatlantic flight in 1927, Lindbergh recalled how he spent hours as a boy watching clouds drift overhead: "How wonderful it would be, I'd thought, if I had an airplane. . . . Then, I would ride on the wind and be part of the sky."

CHARLES A. LINDBERGH spent a good part of his early years in a small house set on 110 acres of land along the Mississippi River, just two miles south of Little Falls, Minnesota. It is a beautiful site marked by ample woods and water, including stands of white pine and oak, and meandering Pike Creek flowing into the Mississippi. Both from his own writings and his visits to Minnesota later in his life, it is clear that Lindbergh was deeply attached to this special place.

In his *Autobiography of Values* he wrote, "I loved the farm, with its wooded river and creek banks, its tillage and crops, and its cattle and horses." Anne Morrow Lindbergh, in 1979, recalled her husband's origins: "Minnesota meant a great deal to my husband, not only in his childhood and youth. The Minnesota background upheld him all his life—its natural beauty, its tradition of pioneering courage, and its adventurous spirit toward the future."

Born in 1902, Lindbergh was the only son of Swedish-born Charles A. Lindbergh, Sr., a reform-minded Minnesota Republican congressman and Little Falls lawyer, and Evangeline Land Lindbergh, a Michigan-born chemistry teacher of English, Scottish and Irish ancestry. His father had remarried after his first wife's death, and Lindbergh had two half sisters. C. A. and Evangeline Lindbergh were estranged early in their marriage, but young Lindbergh spent time with both parents, living primarily in Minnesota, Washington, D.C., and Detroit.

The Minnesota house was most central in Lindbergh's life. Though his historic New York–to–Paris flight in May 1927 made him a world figure, he continued to rely on his Minnesota roots for inspiration and comfort. One can even see at Little Falls the beginnings of his later call for a balance between the world of science and the world of nature.

The Lindbergh house, constructed in 1906–7, was actually the second residence on the property. The first, a more elaborate three-story structure, was built in 1901. But in 1905 it burned to the ground. Some furniture was saved, and the second, smaller house was built on the same foundation. The house was used primarily as a summer residence by Lindbergh and his mother. Later, from 1918 to 1920, they lived there



COURTESY LINDBERGH HISTORIC SITE

ABOVE: A 110-acre farm on the Mississippi River near Little Falls, Minnesota, was where Charles Lindbergh spent boyhood summers from 1907 to 1917. From 1918 to 1920 he lived year round at the house while he managed the farm. The house has since been restored by the Minnesota Historical Society.

continued on page 42

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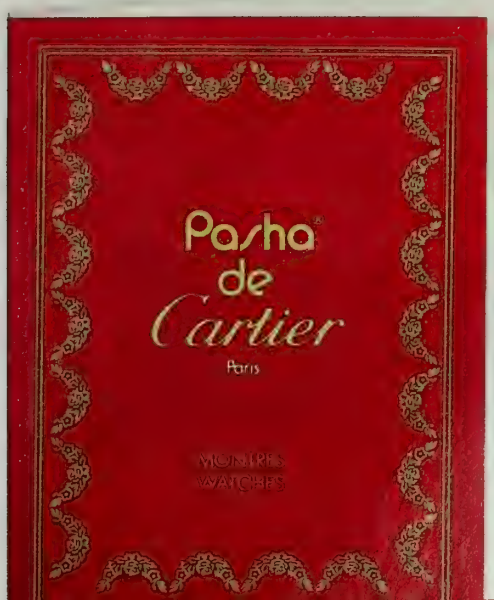
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An American Childhood in Little Falls

continued from page 36



TONY SOLURI

LEFT: In the living room is a piano Lindbergh's mother used to play, as well as his soldiers and Indians. "In the usual good weather of a Minnesota summer," he reminisced, "I spent most of my time outdoors—at first nearby the house and in later years all over the farm."

year round while Lindbergh managed the farm.

His boyhood years at the house and farm were pleasant times for the future world aviator. For a young boy who had been exposed to the halls of Congress and had met President Woodrow Wilson, it was a welcome change from city life and offered a great deal of freedom. There he developed a love of nature that was shared by his father. Swimming in Pike Creek and the Mississippi River, exploring the surrounding woods, playing games with neighborhood friends, and hunting partridge and ducks with his father were typical activities. At the same time he had to keep the woodbox full for the kitchen stove, and he and his mother cared for a garden south of the house.

Inside the house there was plenty of room for Lindbergh to play with his toys and crawl under the attic roof, in the recesses formed by the eaves. He later remembered in detail his mother's "simple and wonderfully good" food, from meat dishes and vegetables to pies, puddings, cakes and his favorite Swedish butter cookies. Indeed, the kitchen was the most popular room in the house. Evangeline also sang and played the piano, and there were always plenty of books to read.

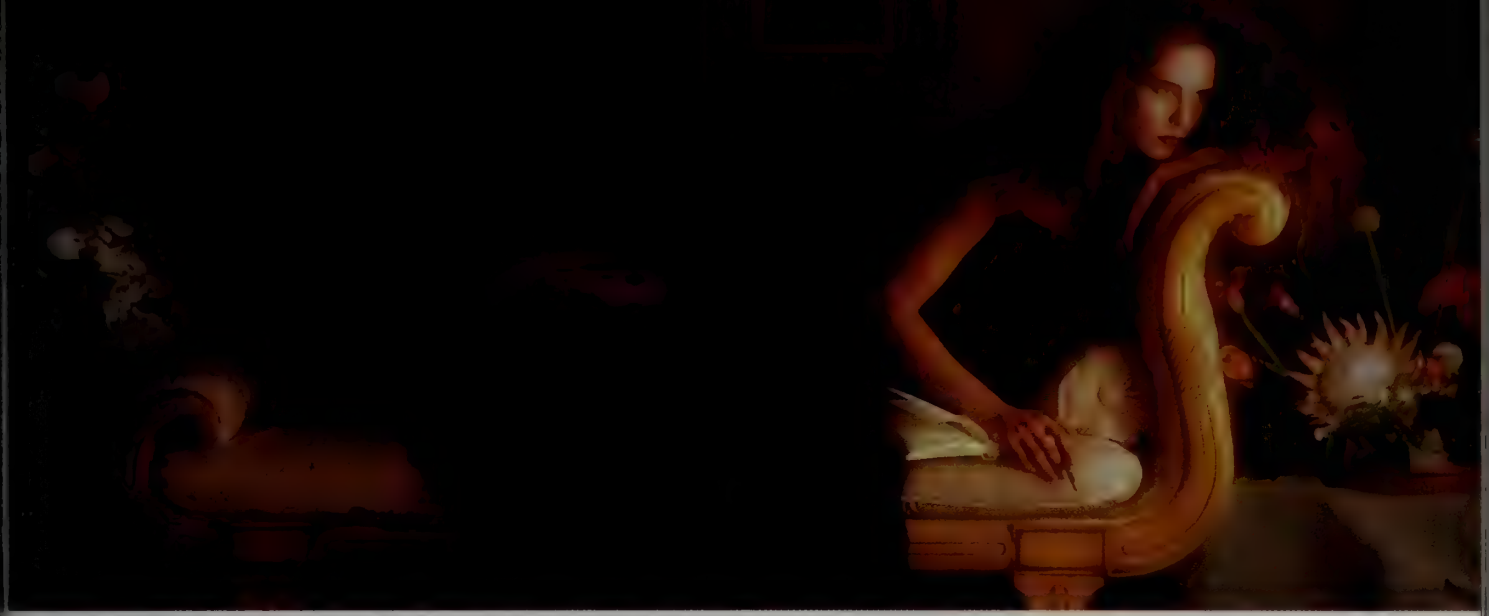
The laboratory of his grandfather Charles Land, a Detroit dentist and



TONY SOLURI

RIGHT: In a living room corner, a stereoscope and viewing cards are set out on a pedestal table. The photograph over the bookcase is of Charles A. Lindbergh, Sr. A Minnesota Republican congressman from 1907 to 1917, he spent a good deal of his time in Washington, D.C.

continued on page 46



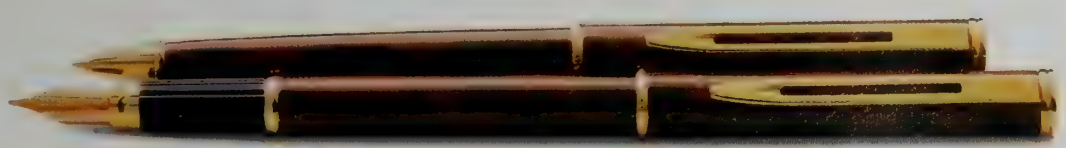
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An American Childhood in Little Falls
continued from page 42



TONY SOLURI

inventor, influenced Lindbergh's early interest in science and mechanics, but there is also evidence of his technical bent at Little Falls. There, for example, he arranged a system for transporting ice blocks by pulley from the ice house to the main house, and at age eleven he learned to drive the family 1912 Model T. Later he drove a 1916 Saxon (now restored and on display at the Lindbergh house) and overhauled its engine.

An interest in both nature and mechanics continued when, because of the war, Lindbergh left Little Falls High School early in 1918 in order to run the farm. (He received his diploma in the spring.) He raised dairy cows, chickens and sheep as well as a few horses, hogs, ducks and geese; he also worked a limited acreage of crop and hay land. Up-to-date technologically, he purchased a La Crosse tractor, an Empire milking machine and an Excelsior motorcycle, which he loved, he said, for "its power and speed." Other projects included digging a well in the basement of the house, building a cement duck pond, keeping chicken incubators in the otherwise unused dining room and constructing a much-needed bridge over Pike Creek.

Lindbergh's regular use of the Little Falls house ended in the fall of 1920, when he entered the University of Wisconsin. He later left the university to pursue his growing interest in aviation in Nebraska, Texas and Missouri. Visits to the house were brief thereafter, such as the 1923 barnstorming trip in his Curtiss "Jenny" airplane when he landed at the farm and flew his father to speaking engagements during his U.S. senatorial campaign. Meanwhile, C. A. had established a law office in Minneapolis and Evangeline had returned to Detroit. In 1924 Charles Lindbergh, Sr., died of a brain tumor.

The transatlantic flight changed the future for both Charles Lindbergh and the Lindbergh house. In August 1927 he returned to a joyous celebration at Little Falls in his single-engine plane, the *Spirit of St. Louis*, and spoke optimistically about the future of aviation. But, propelled into the limelight by his heroic feat, Lindbergh also began to realize that the flight had irreversibly changed his own life, and he struggled to maintain his privacy.

The Little Falls house stood vacant at the time of the flight and was vandalized by souvenir hunters. They kicked in windows, picked up any loose items and generally defaced the structure. Local residents expressed concern, and the Lindbergh family responded by making a gift of the house and farm to the state of Minnesota in 1931. It was named Charles A. Lindbergh State Park, in honor of the congressman.

Between 1965 and his death in 1974, Charles Lindbergh renewed his Minnesota contacts. They began with discussions about a biography of his father, followed by his active involvement with the Minnesota Historical Society on the restoration and preservation of the Little Falls house and its planned interpretive center. There were also talks on the proposed



TONY SOLURI

ABOVE LEFT: Displayed in a bookcase in the front hall are various souvenirs, such as Lindbergh's baseball and glove, a fire wagon, petrified wood, a snake skin and his button collection. ABOVE: Lindbergh recalled keeping the woodburning stove well stocked with kindling for his mother; ax marks remain on the floor near the woodbox. The copper teakettle, handcrafted in Sweden in 1795, was a gift to Lindbergh's father.

continued on page 52

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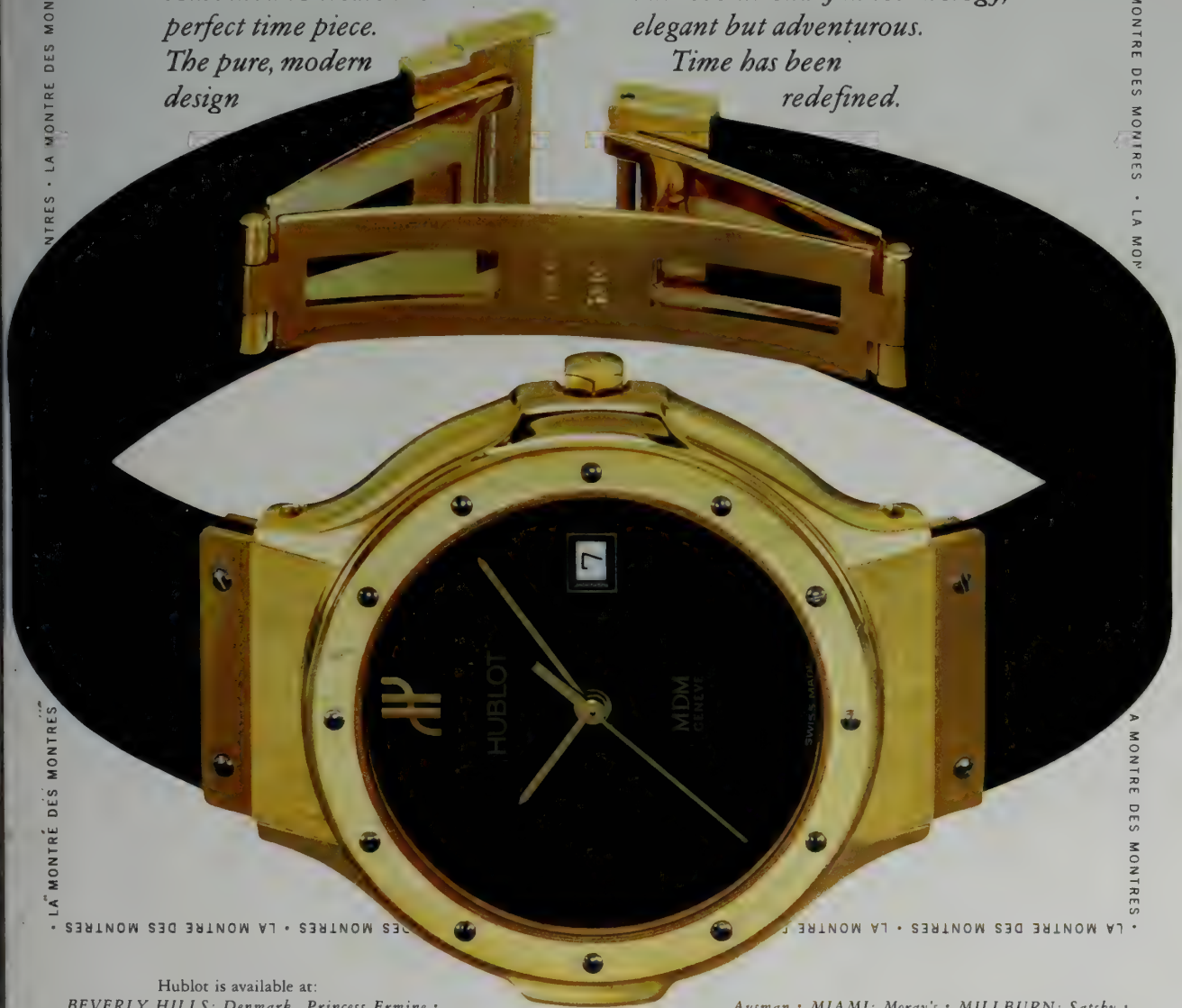
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An American Childhood in Little Falls
continued from page 46

Voyageurs National Park in the state.

Charles Lindbergh was obviously delighted about returning to the Little Falls house. In a remarkable five-day visit to Minnesota in 1966, he recalled with vivid detail his early days at the farm. It was his first visit inside the house since 1935. An insatiable press had kept him away. In the house he found his Stevens .22-caliber rifle—which he had received when he was six—behind the pantry door in the kitchen. And noting the bullet hole in the door from the kitchen to the hall, he mused, "I was practicing quick draw with my loaded pistol." He also looked into the screened-in back porch, where he usually slept, even "in winter, when it was quite cold."

With almost unbounded enthusiasm, Lindbergh, then sixty-four years old, walked briskly through the Minnesota woods and pointed out the field across Pike Creek where he had landed his "Jenny." Unassuming, genuine, direct and thorough, he wrote an account of his early years at the farm, which was published as *Boyhood on the Upper Mississippi*. In 1969 the state legislature placed the house and seventeen acres along the Mississippi River under the control of the Minnesota Historical Society.

Lindbergh returned to Little Falls for the last time in the fall of 1973. Reticent and wary of the press and photographers during earlier visits, he now relented slightly as he agreed to deliver a public address at the dedication of the Lindbergh Interpretive Center, which recounts the story of three generations of Lindberghs.

In his speech, Lindbergh revealed his concern for the environment:

> *On this riverbank one can look upward in late evening and watch a satellite penetrate through stars. . . . I believe our civilization's latest advance is symbolized by the park rather than by satellites and space travel. In establishing parks and nature reserves, man reaches beyond the material values of science and technology. He recognizes the essential value of life itself, of life's natural inheritance irreplaceably evolved through earthly epochs, of the miraculous spiritual awareness that only nature in balance can maintain.*

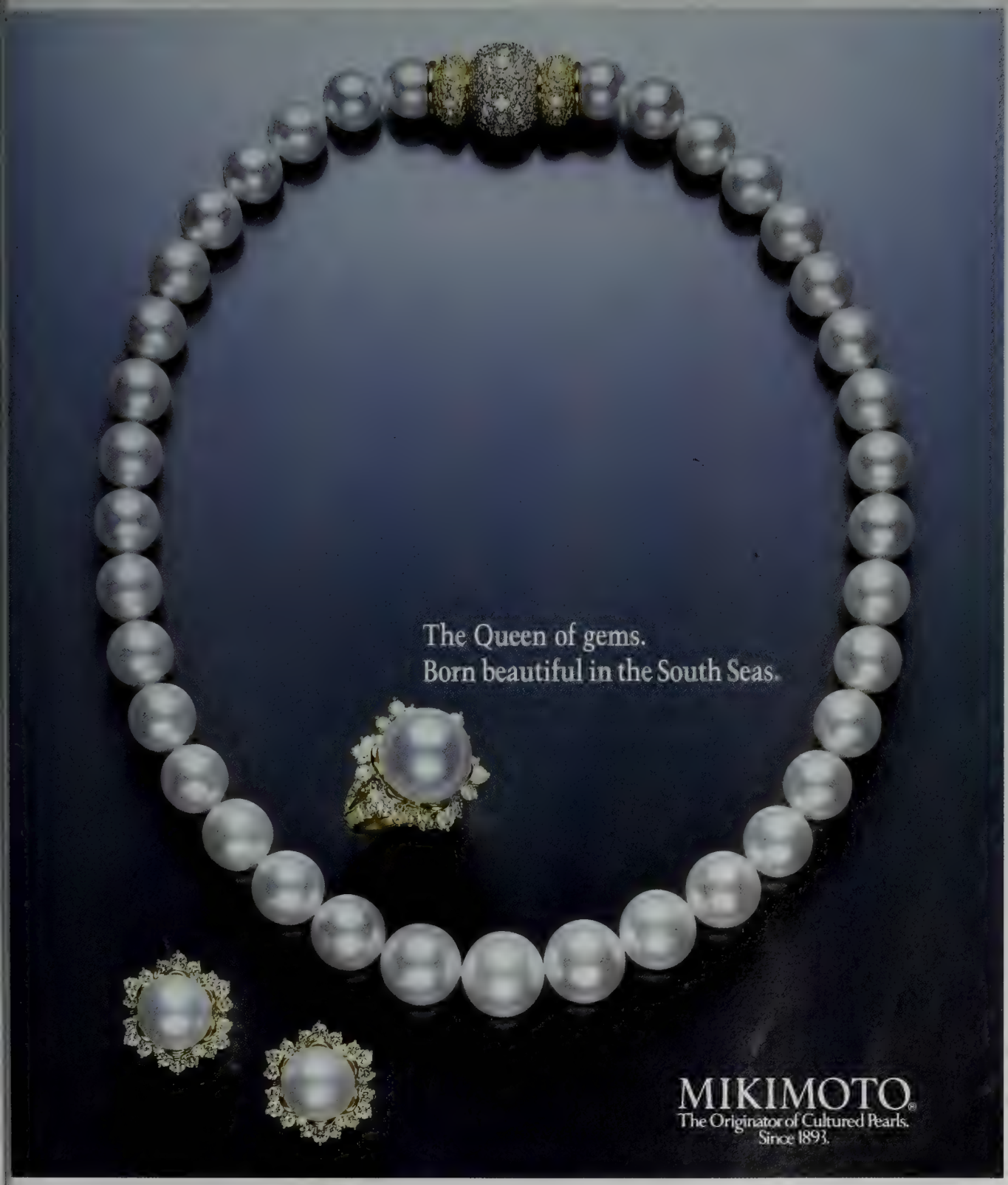
Charles A. Lindbergh had come full circle. From his early boyhood roots in the Minnesota woods, he had taken a leading role in the advance of science and technology, only to come to the conclusion that the "knowledge of science" must be tempered with the "wisdom of wildness." Even on Maui, Hawaii, where Lindbergh is buried close by the sea, one senses the quietude and peace that had its origin at his home in Little Falls. □



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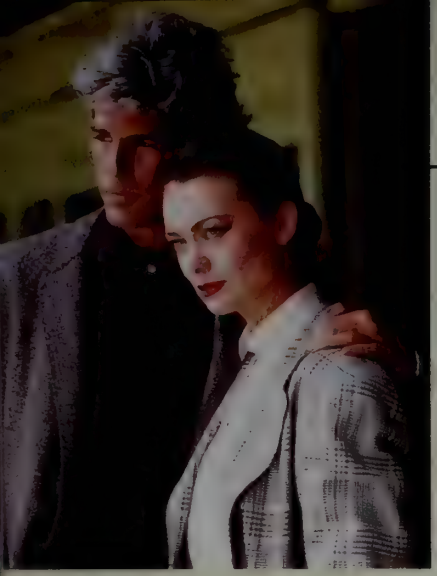
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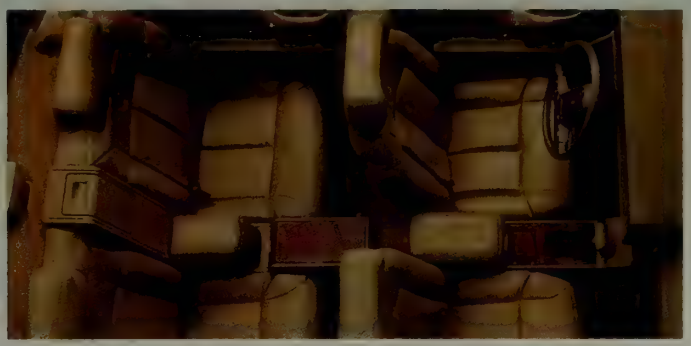
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MICHAEL M. THOMAS

Bridgehampton Perspectives



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Drawn by Bridgehampton's quiet serenity, author Michael Thomas and his wife, Barbara Siebel Thomas (whose painting of a Bridgehampton field is at left), have been spending less and less time in the city. His novel *Hanover Place* will be published later this year.

FOR EVERY SEASON of life there is *a* place. New York, which consumes energy almost as rapidly as it uses up money, is perhaps best for the young, to whom life is one tomorrow after another, with romance, wealth, acclaim, whatever the heart desires, just around the next corner in time. Palm Beach validates age and success with lives as clipped and meticulous as the hedges fronting South County Road; it is an ideal stomping ground for the seasoned and satisfied.

The seasons of the heart and mind aren't necessarily those of the body, however. Chronology need have nothing to do with it. My wife and I are nowhere near the same age, but we both knew some time back that Bridgehampton, the middlemost of the enclaves that dot the highway from Westhampton to Montauk, was the place for us.

By then we had pretty much decided to rusticate. We found it impossible to work (she paints, I write) in the city. Parents of a young son, we were loath to get involved in the private-school rat race of the city, which may well ruin more children than it educates. The city seemed to have changed; we found ourselves uncomfortable with the values it appeared to celebrate most ferociously.

We had roots on Long Island's East End. Family nearby, in my wife's case; in mine, twenty-five years of summering and winter-weekending in Southampton, which meant friends and relationships and familiarities. Still, Southampton didn't feel right, nor did East Hampton. Bridgehampton seemed like a *place;* the village had New England qualities, a flow of life that went on three hundred sixty-five days a year. Away from the village, and in the flanking hamlets of Sagaponack and Water Mill, where the fields run down to the sea, one finds a spaciousness that the larger neighboring towns lack. The sky is so dominant, as in a landscape by the Dutch painter Koninck, that the depredations of resort architects can be overlooked with some effort of inattention.

We had a limited budget. Because we were going to be here year round, we wanted to live near town, within walking distance of the morning newspapers. It is comforting, on those desolate February evenings when it seems to grow dark around noon, to see lights next door and across the street. The rich and fashionable want the fields and the beach, so after a while we found an old house, built near the turn of the nineteenth century, on a street just five minutes from the action, such as it is. An easy place, with a library within speaking distance of an eat-in kitchen, enough bedrooms for visiting family and friends, spaces to work in, a lawn ample enough for our son to play on but not so large as to bankrupt us with the cost of maintenance.

Like many people in this day and age, we had buttressed ourselves with possessions; there was too much of everything: books, clothes, furniture. Consolidating and winnowing proved remarkably painless.

In time we began to fold into the life out here. The psychological and economic toll exacted by Manhattan is driving quite a few people to this part of the world. The parent populations of our son's play group is dominated by "expatriates" like ourselves. Twenty years ago there was little enough to do in the winter on the East End; now there are restaurants, movie theaters and that greatest of all gifts for isolated outposts of civilization, video stores. People tend to

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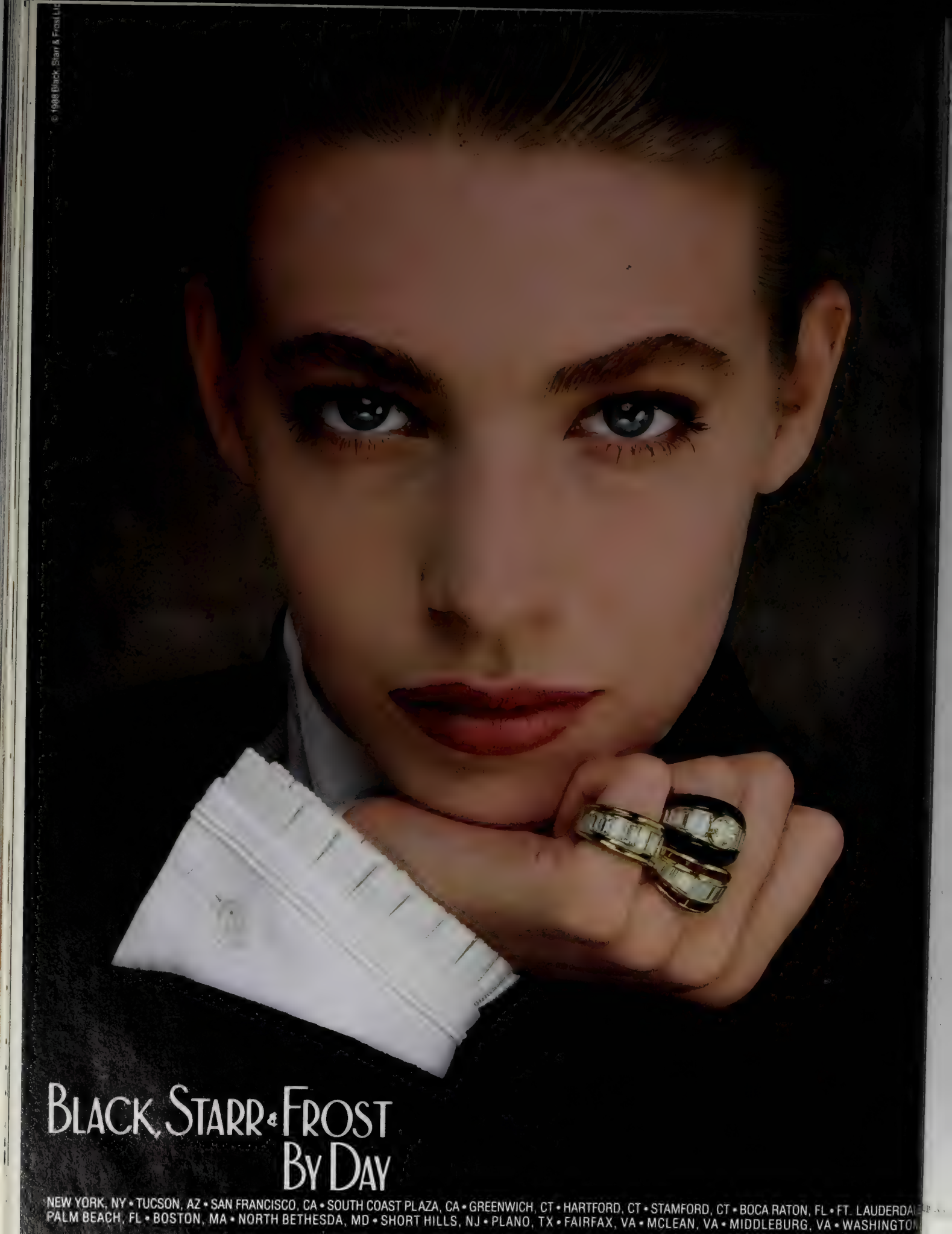
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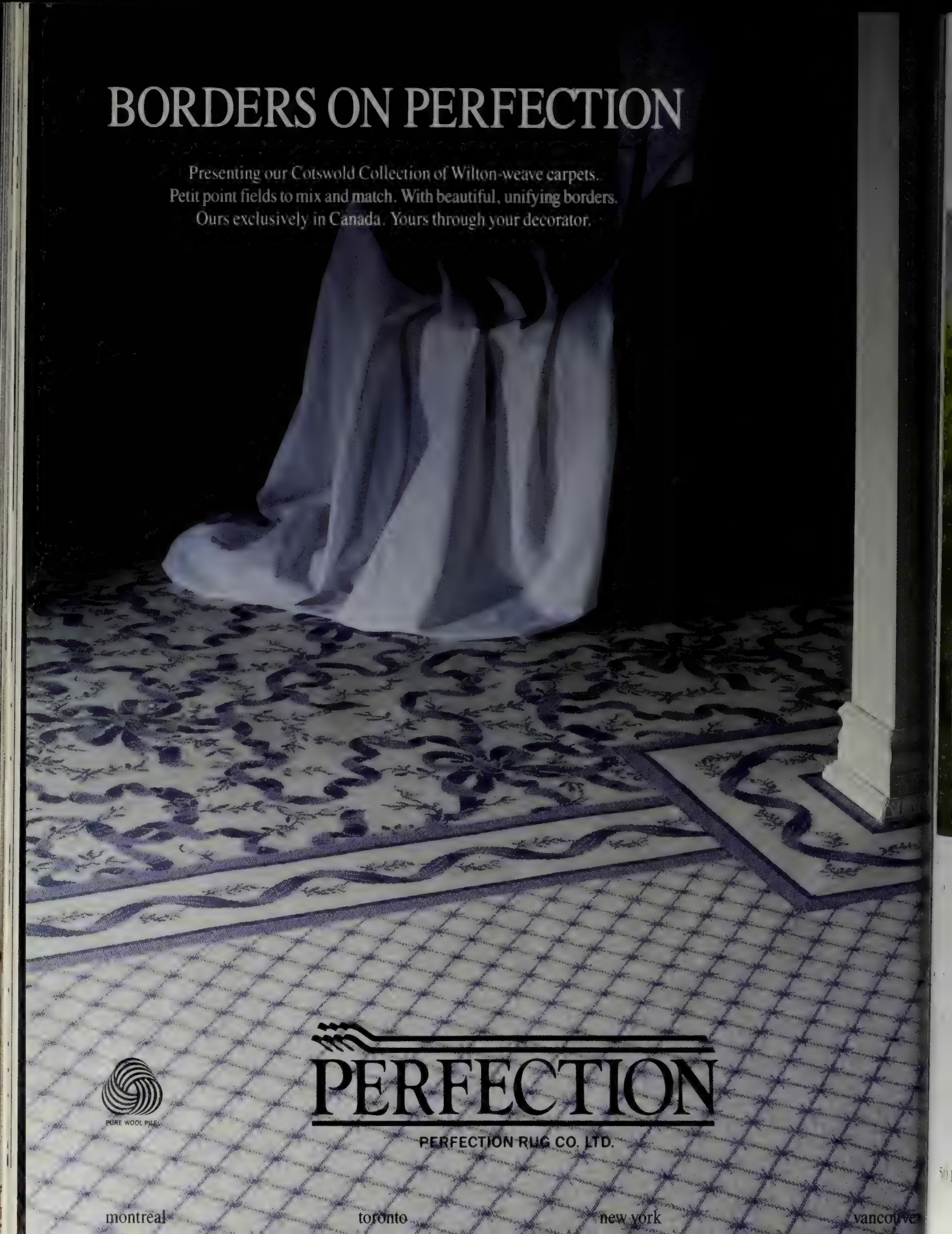
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Bridgehampton Perspectives
continued from page 58



PHOTOGRAPHY DANE GORODNITZKI

Located on the South Fork of Long Island, Bridgehampton—a village with "New England qualities"—is flanked by Sagaponack and Water Mill. Scenes on this page include sea-spray roses on Sagaponack's Sagg Beach (left); the area's ubiquitous potato flowers; and an expansive field in Water Mill.

see each other on weekends. During the week, when we're hard at work, it seems a blessing to have quiet evenings, especially after a long day of talking to oneself as one tries to find the right words or the precise and perfect shade of blue.

Gradually, our social metabolisms have altered. The longer we're out here the less patient we find ourselves with city life. Not that this is paradise. No place is any longer; man, in his infinite variety and thirst for action, has seen to that. In town we're relatively isolated from the worst excesses, but along the shore what is being put up is in a way tragic. Summer, August especially, is an unmitigated horror. The towns are overrun, the tenor of life becomes shrill and dissonant, everything is suddenly as out of joint as the sight of a cumbersome, black-windowed limousine beetling along a backcountry lane. This is the August venue of choice for stockbrokers, and it seems clear that a life spent talking to computer screens is poor training in interpersonal relations. By Labor Day, the people who wait on tables and man shop counters look as if they've been under continuous shelling; patience worn to the nub, they begin to give as good as they get, and the atmosphere reverberates with combativeness.

Then, bang, it's over. The Tuesday after Labor Day, the place looks vacuumed. Those forty-five days of high summer seemed an eternity, but today no more than a will-o'-the-wisp. Once again life seems nine-tenths sky and one-tenth people, rather than the other way around. There's a roominess and a slower pulse to the order of things. The earth will remain in flower for weeks to come; by November, in the evening, the geese will start to cross overhead, making their way from pond to pond.

May and June, usually half of April, half of September, October and November are the peaks, not least because winter and summer are thrown off, respectively, and produce a rare exhilaration, a feeling of liberation. That strikes me as a decent trade-off, if a trade-off has to be made. Three hundred twenty private, spacious days out of three hundred sixty-five isn't a bad bargain. I realize that my old, city mentality would have insisted on the whole loaf, but that's why we're here and not there.□






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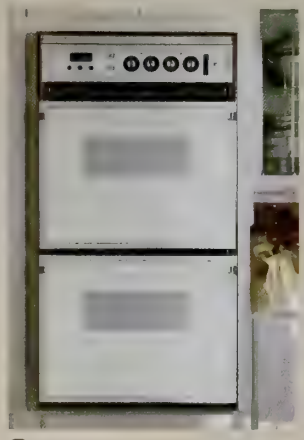
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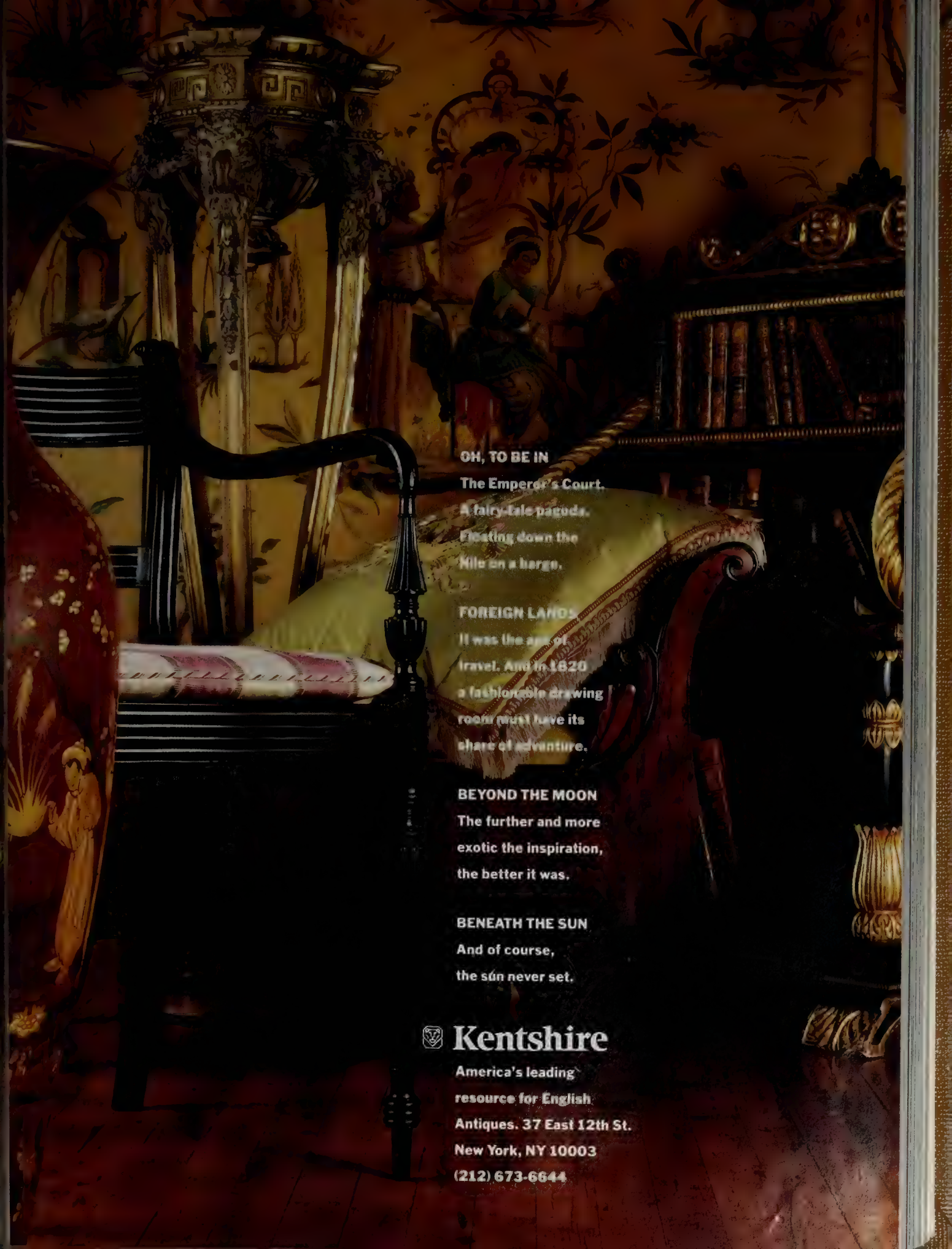
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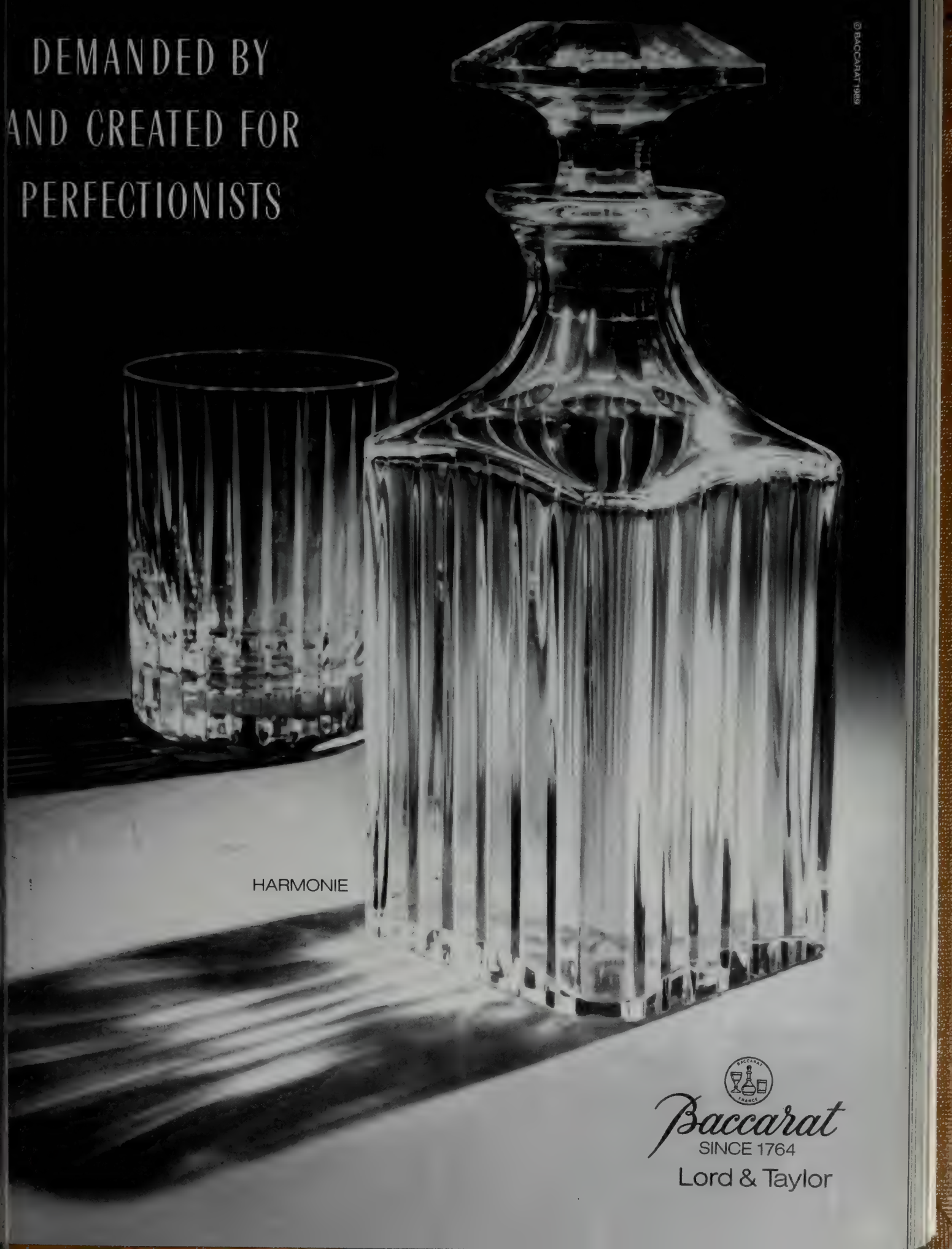


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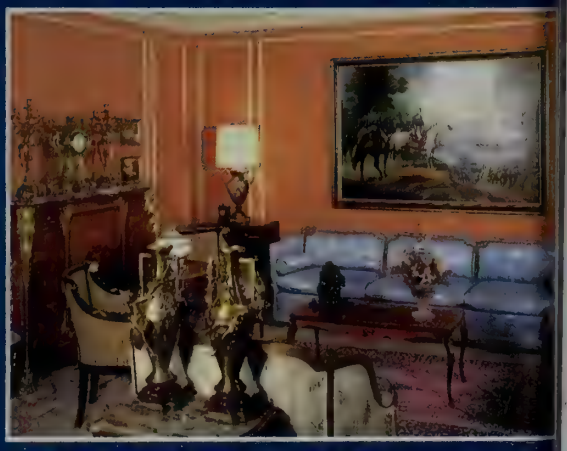
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Mohonk Mountain House—The Last Best Summer Place

VISITORS FROM OTHER LANDS criticize Americans, and not without reason, for callously destroying many of the most precious evidences of our past. Certainly it is the case that in recent years entire districts of cities have disappeared without a trace. In the ever-diminishing open countryside we find that sites as sacred to our history as the battlefields of the Civil War are threatened with being covered over by endless carpets of black asphalt, and for what? Simply to provide parking spaces for vast behemoths of shopping malls, bloated and inert.

All the more valuable to us, then, must be that tiny portion of our architectural and cultural heritage which remains intact decade after decade and, in the rarest of



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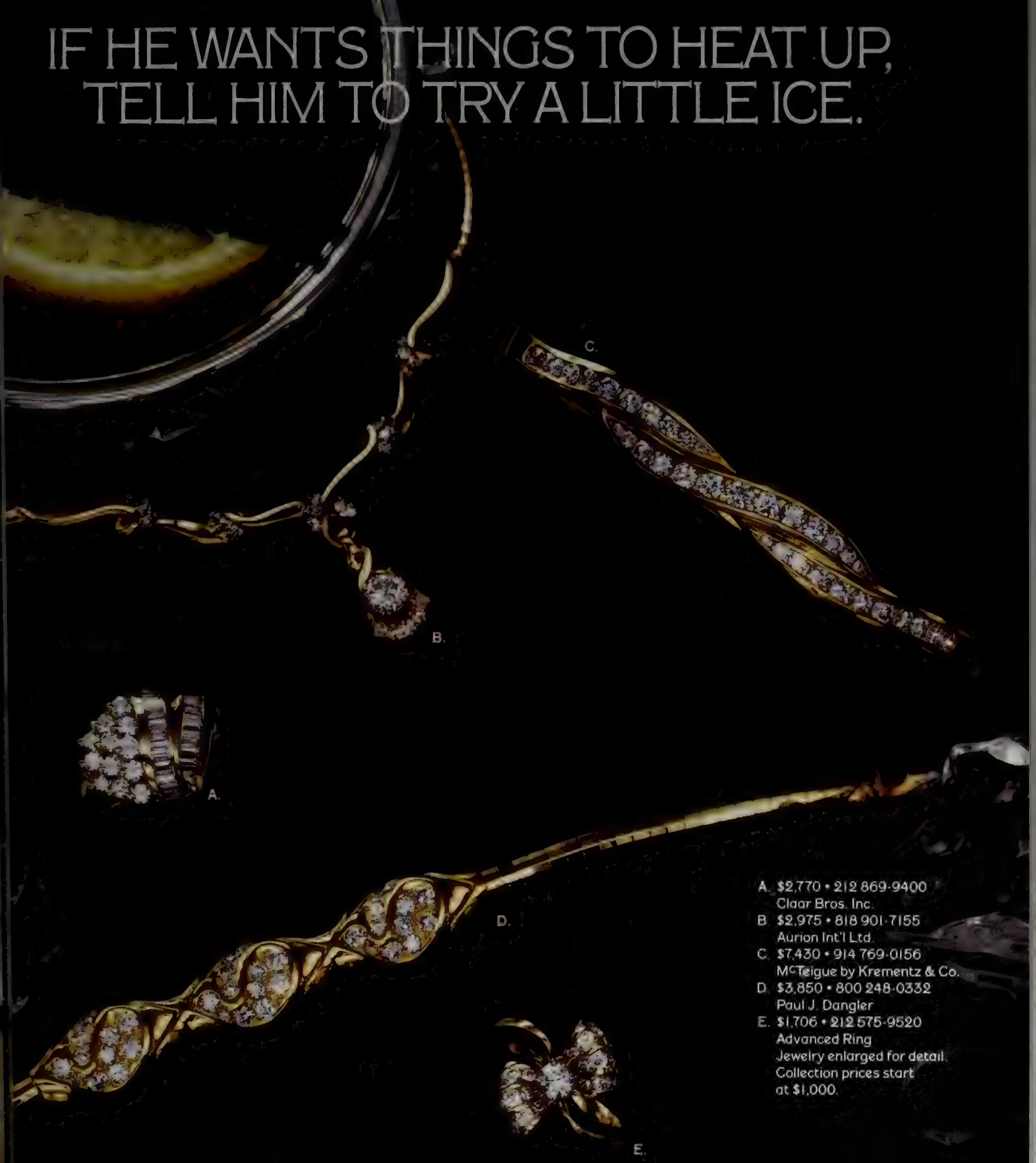
RIGHT: The Smiley twins, Alfred and Albert (standing), founded Mohonk Mountain House in New York's Shawangunk Mountains in 1869. "I have treated this property as a landscape artist does his canvas," said Albert Smiley in 1907. BELOW: The country Victorian resort hotel, still operated by the family, stands beside a freshwater lake amid 7,500 acres. Built between 1879 and 1923 by three architects, Napoleon LeBrun, James E. Ware and Allen and Collens, the hotel offers both solitude and activity for guests in search of "rejuvenation and re-creation."



RUTH SMILEY

continued on page

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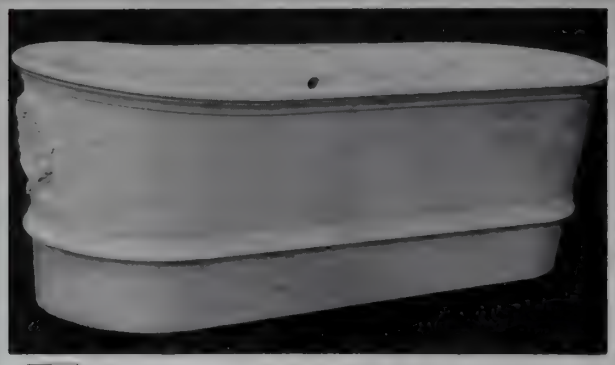
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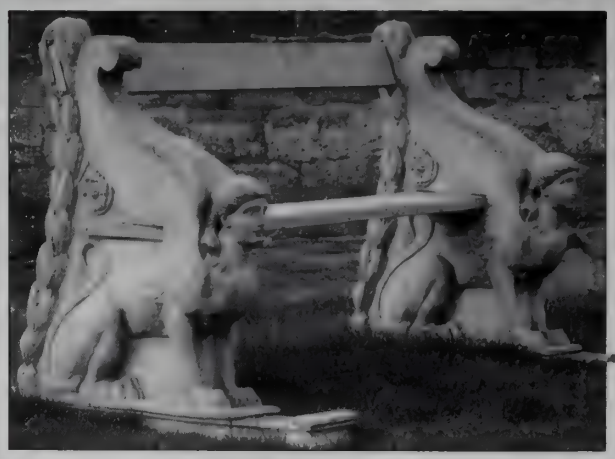
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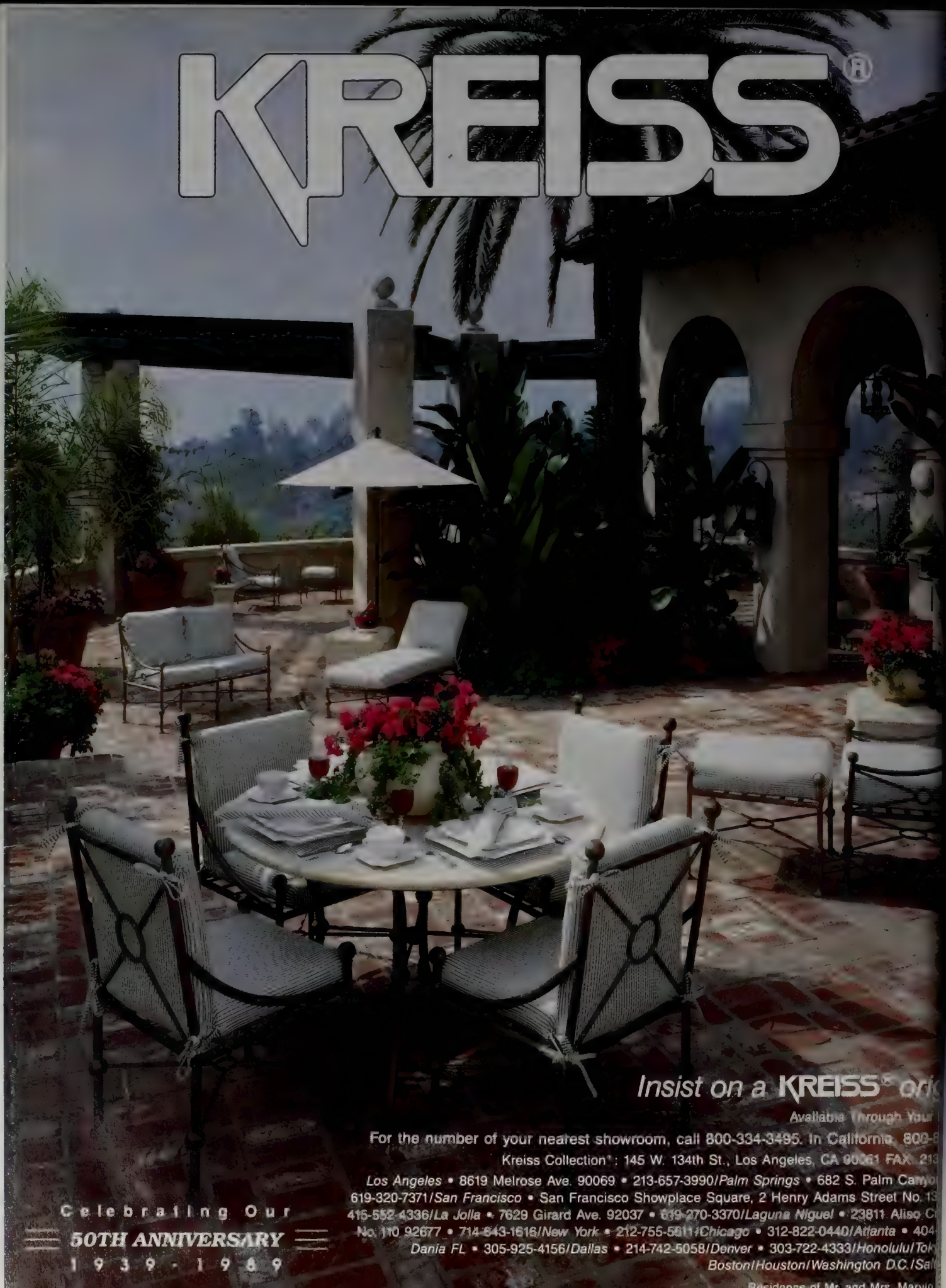
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Mohonk Mountain House—The Last Best Summer Place
continued from page 70



ABOVE: Mohonk's ambiance of an unhurried, changeless village is captured in a 19th-century engraving. "People who come here often say they feel like they're in another country," says Ruth Smiley. BELOW: More than 100 gazebos dot the landscape, allowing strollers, riders and cross-country skiers a chance to rest and enjoy the vistas. "The woodlands surrounding the mountain house offer a wide variety of scenic beauty," she adds, "and the viewing seats have become a symbol of Mohonk."

instances, century after century. To preserve such a portion of our heritage has been the responsibility, willingly shouldered over several generations, of a New York State family, the Smileys—more precisely, the Smileys of Mohonk Mountain House, an inn that stands perched on the shore of a blue lake high in the Shawangunk Mountains, near New Paltz, New York.

Ingeniously added onto from time to time during the Victorian era, Mohonk Mountain House appears as one approaches it to be not so much a single "house" as a village of clustering, many-chimneyed rooftops, stone towers, bridges and battlements. Set in the midst of an unspoiled forest that seems to stretch to the horizon, it is but ninety minutes away from New York City, and yet it feels infinitely distant in both space and time from that noisy and high-strung megapolis. The Smiley family has presided over this enchanted kingdom for 120 years—time enough to have mastered the major secret of the hotelkeeper's art: that of making improvements without appearing to make any changes.

A couple of years ago, Mohonk Mountain House and the seventy-five hundred acres that surround it were designated a National Historic Landmark; presumably the property has thus been made safe forever from the ravages of development into so-called second homes (already afflicting the Catskill Mountains to the north and west). Fields, streams and woods will remain much as they were in 1869, when Alfred Smiley, a Poughkeepsie farmer,



came to Lake Mohonk on a picnic outing and soon thereafter persuaded his twin brother, Albert, to join him in the purchase of a small inn already in operation there.

Remote as the region was—the journey to the lake by stagecoach, up a winding and precipitous mountain road from the nearest railroad stop in New Paltz, took a couple of hours under the best of circumstances—it had achieved by then a degree of popularity that, at first glance, may be hard for us at this late stage of the twentieth century to understand: Why would our nineteenth-century ancestors, having so newly wrested a place for the building of towns and cities out of an almost impenetrable wilderness, seek to return so quickly to that wilderness?

continued on page 8

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Mohonk Mountain House—The Last Best Summer Place
continued from page 76

A likely answer to the question is that our ancestors were engaged in the simultaneous pursuit of two opposing goals. One of these goals (not especially inspiring from our latter-day point of view) was the attainment of as much wealth as possible through the exploitation of our natural resources; the other goal was the attainment of a spiritual repose that came to be thought of as residing in the very world of nature that they were bent upon destroying. A few businessmen, the Smileys among them, perceived the irony implicit in the situation; as good Quakers, they were not above wishing to make a profit from the beauties that God had bestowed upon them, but as good Quakers they were also eager to save at least a fraction of those beauties and to share them with others, both among the living and the yet unborn.

In this aspiration the Smileys were not alone. Indeed, they were joined by a veritable army of artists and writers who, turning their backs on the moneygrubbers in the hustling and bustling maelstrom of New York City, made their way up into the Hudson Valley, seeking not merely the innocent purity of the untouched but something they called the sublime. Quite literally, they took to the woods, finding along the banks of the Hudson and in the remote coves of the Catskills and on the fearsome heights of the Adirondacks some glimpse of an immanent divinity. Cole, Durand, Kensett, Church, Whittredge, Bierstadt, were artists who painted what they saw, but also something *more* than what they saw, and this "more"—this sublime—was what the Smileys sought to foster at Mohonk Mountain House.

Present visitors to Mohonk Mountain House might well be made uneasy if they were asked whether they had encountered the sublime in the course of their long days of playing tennis and golf, of hiking along the miles of mountain trails, of horseback riding and of swimming in the lake in summer and skating upon its mirror-bright surface in winter. All that they know on a conscious level is that they are happy at Mohonk and that they are somehow better able to relax there than at other, more contemporary-seeming places. To relax is permissible in our time; to be in touch with the sublime is not. Still, it is the experience that matters, not the terms in which it is described.

To be transported out of one's time, to find oneself nourished by a culture that has been widely assumed to be extinct—this is the gift that the Smileys of Mohonk Mountain House bestow upon their guests, and not the least interesting aspect of the gift is how great a part of it is architectural: the vast, richly paneled public parlors, with their beetling mantels and broad stone hearths; the two-story-high dining room, whose ornamentally bracketed wooden columns manifest the late-nineteenth-century vogue for designs in the Japanese style; the great, many-winged barn (said to be the largest barn east of the Mississippi), which shelters not only a score of horses but a small museum of antiquities and a blacksmith's forge, complete with blacksmith.

Many of the bedrooms at Mohonk Mountain House have woodburning fireplaces; on a chilly night on the mountaintop, how pleasant to lie in bed and watch the sparks fly upward! The public rooms and the long, rambling corridors of the inn are furnished with irreplaceable Victorian, Mission-style and Adirondack furniture; on the walls hang romantic oil paintings, etchings and folio-size turn-of-the-century photographs, sepia-colored and framed in oak.

Homage, then, to the indefatigable, indestructible Smileys, who will be, as their name implies, cheerfully carrying forward into the twenty-first century the ideals of the nineteenth. Their mountain kingdom doesn't defy age; rather, it embraces it, fulfilling the dictum of a writer whose works are easily to be found upon the shelves of the Mohonk Mountain House library: "Ripeness is all."□

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PHOTOGRAPHY BILLY CUNNINGHAM

FRANK J. MIELE, part owner of New York's prestigious Hirschl & Adler Galleries and cofounder and director of Hirschl & Adler Folk, is a scholar and connoisseur as well as one of the country's leading folk-art dealers. "When I'm with people who are artists or collectors, we talk about art, not about the market," he says. "And when I'm alone reading or looking at a painting, I share the creative experience of the artist. That's what art is truly about: communion."

Miele's careful distinction between the related areas of his interests is typical of the contrasts and comparisons he finds everywhere in his life. He is a man who likes pairing things up. Among the exhibitions he has mounted in the two years since the opening of Hirschl & Adler Folk is "Source and Inspiration: A Continuing Tradition," which illustrated the affinities between folk art and contemporary art, using as examples works by such painters as Alex Katz and Brice Marden.

He also organized an exhibition that was entitled "But Were They Good Likenesses?" which paired nineteenth-century folk-art portraits with contemporaneous photographs of the same sitters. And he followed an exhibition of woven jacquard coverlets with one that included patchwork quilts, not only because the objects were beautiful but because the jacquards were woven on large looms,





Frank J. Miele, director of Hirschl & Adler Folk and long a collector of American folk art, has filled his New York apartment with works he values, he says, because they are "accessible, straightforward and beautiful." ABOVE: Edwin Weyburn Goodwin's 1841 *Christmas Presents—Children of the Artist* hangs in the playroom of Miele's son, Alexander. ABOVE RIGHT: "Step-down" Windsor chairs, circa 1820, by Daniel Stewart surround a circa 1810 New England harvest table in the dining room. The circa 1850 rag rug is from upstate New York; midwestern cupboard is circa 1860. RIGHT: Miele stands in the living room beside a circa 1832 cutout double portrait by Ruth Henshaw Bascom.

continued on page 94



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Frank J. Miele's Urban Folklore
continued from page 88



usually by professional weavers who were men, while the quilts were made avocationally by women.

Miele himself has had two careers, giving up his position as a senior partner in a law firm to open Hirschl & Adler Folk in 1987. It was the culmination of nearly twenty years of interest and collecting in the field of folk art. What Miele describes as his "awakening" to American folk art occurred in 1969. "I happened to go to an exhibition at the Whitney Museum called "American Naive Painting of the 18th and 19th Centuries: 111 Masterpieces from the Collection of Edgar William and Bernice Chrysler Garbisch." In viewing the collection, Miele was amazed to discover the same abstraction and stylization, "the same interest in the surface of the painting," he says, that had long fascinated him in modern and contemporary art. He began to read about folk art and, coincidentally, met Stuart P. Feld, then the director of the gallery of American art at Hirschl & Adler Galleries. In another of the balances that characterize his life, Miele became a client of Hirschl & Adler and the gallery in turn became a client of his law firm.

"People used to come to an appreciation of folk art through antiquities," Miele notes. "They liked the pieces as old objects with connotations of social history. I appreciate the worn qualities and the period details of the pieces, but I respond to them because they're art." Referring to an anonymous mid-nineteenth-century family portrait in his living room, he says, "The folk artist achieved the same quality of flatness, with respect to the plane of the surface, that the Cubists worked to get for decades."

The sophistication of the work with which he has surrounded himself both in the gallery and at home means that for Frank Miele *folk art* is a mistaken term. "It's patronizing and seems to place the work and the artist in some quaint byway," he says. "The work should be called 'nonacademic art' or 'art by untrained artists.' These are people with terrific talent responding to their feelings."

To Miele the quintessential untrained artist is a man named Eddie Arning, who for years has created bright, flat flower drawings—several of which Miele owns—along with other works in crayon or oil pastel. "Arning has virtually spent his lifetime in an institution," he explains. "He has had no exposure whatsoever to the marketplace, and yet he gives vigorous and bold expression to what he feels."

At Hirschl & Adler Folk, Miele's interests include American work



Displayed in a hall are two examples from Frank Miele's collection of 19th-century calligraphic drawings. The art form most commonly portrayed animals, incorporating the varying techniques and fluid qualities of fine penmanship. TOP: Bold flourishes and thick strokes delineate a circa 1883 ink-on-paper work by F. B. Goldcamp. ABOVE: An anonymous ink drawing, circa 1880, is rendered in more delicately modulated lines.

continued on page 10

A bedtime story in Aomori.



Told across an ocean.

"Is she still awake?"

"Barely."

"Let me kiss her good-night."

"Hi, Grandpa."

"Hiroko, what are you going to dream tonight?"

"That it's 4 o'clock in the morning and I'm dancing around the house because Mommy and Daddy forgot to put me to bed."

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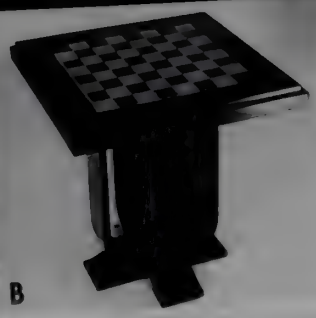
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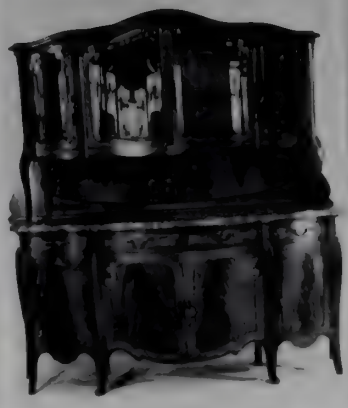

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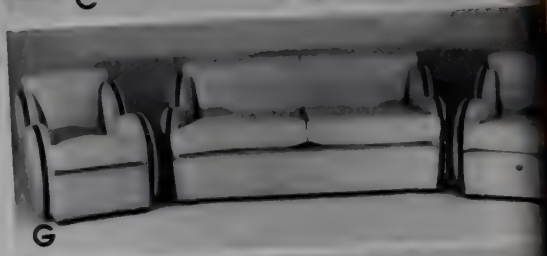

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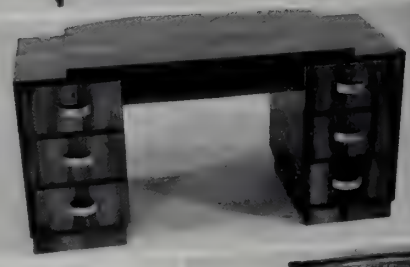

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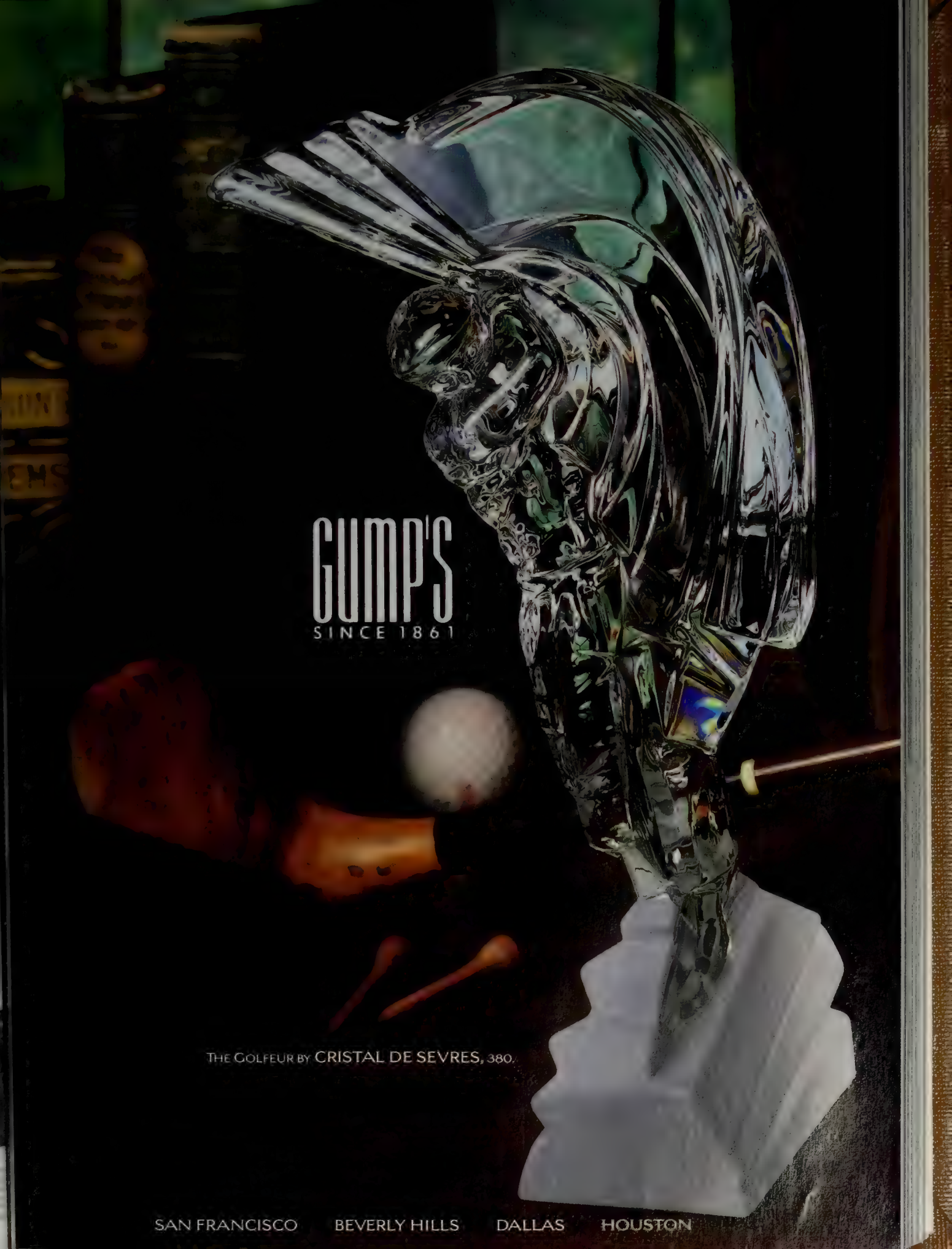

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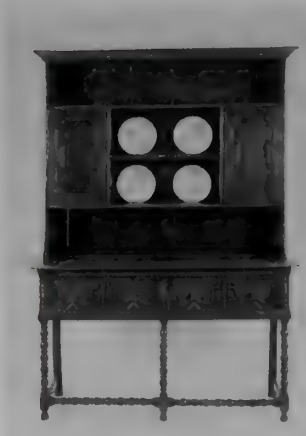


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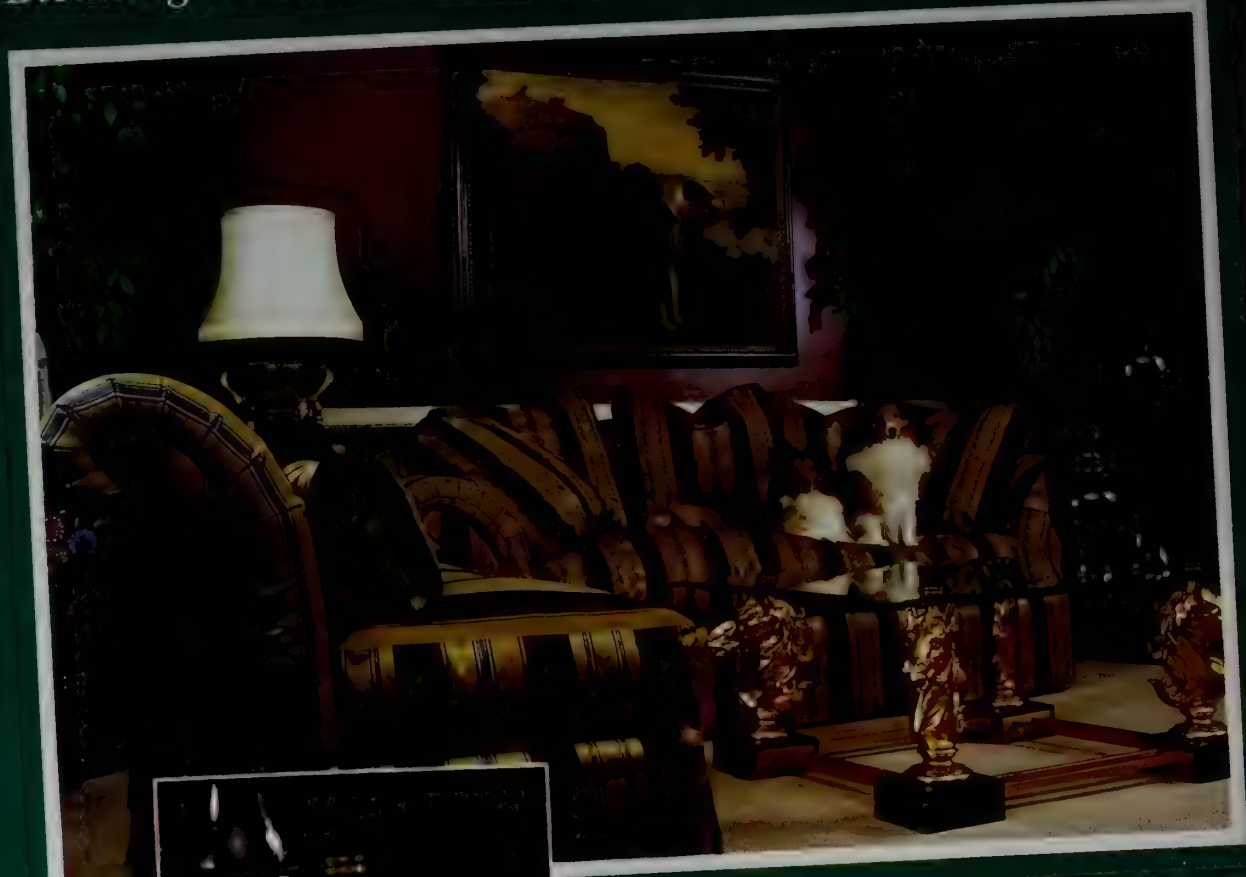
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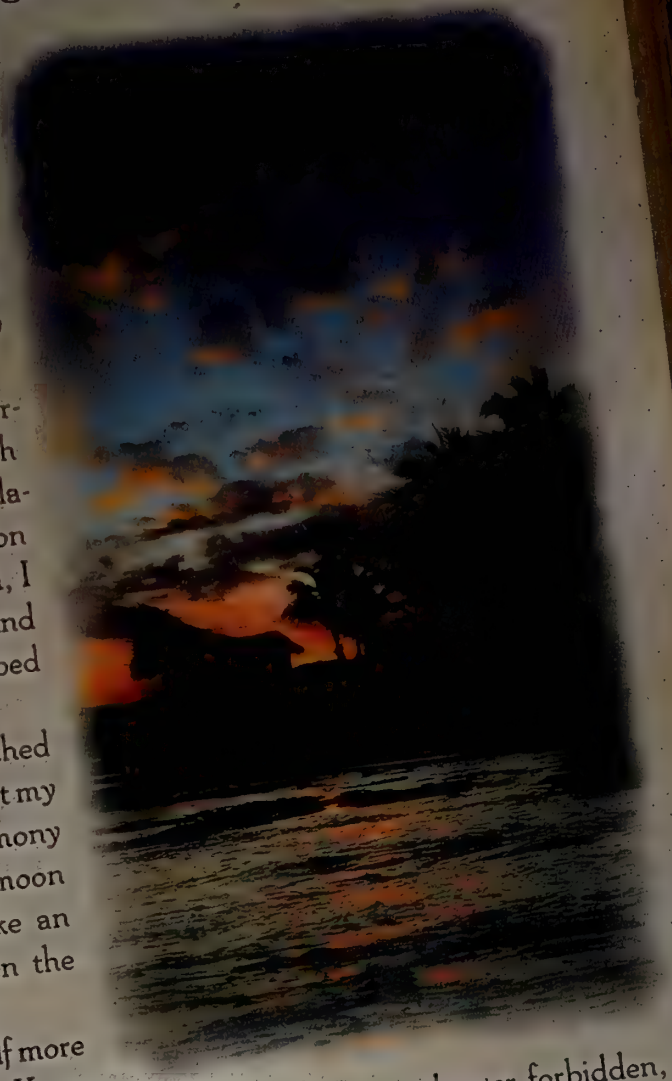
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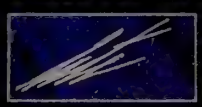


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Frank J. Miele's Urban Folklore
continued from page 94

from the eighteenth, nineteenth and early twentieth centuries as well as occasional pieces by a living artist such as Arning. Miele believes that his identification of pieces and his presentation of them in the gallery make him unique in the field. "There have been great scholars like Jean Lipman, editor of *Art in America* for thirty years, and Mary Black, former director of the Museum of American Folk Art, who defined the field, and great dealers like Mary Allis and Peter Tillou, who made pieces available. But I'm the first to do both."

As for the market, "it all goes back to the principles of supply, demand and price," Miele explains. "Generally, there's good traffic and many sales in the folk-art market now. Up to this point folk art has been surprisingly reasonably priced. For example, in our exhibition of calligraphic drawings—works in which nineteenth-century artists created animals and scenes out of styles of penmanship—the most expensive piece was under twenty thousand dollars, and



many of the pieces were under five thousand dollars."

But with those economic principles in effect and folk art both popular and, at least where the old pieces are concerned, in finite supply, prices are bound to go up. "There are a lot of contemporary collectors," says Miele, "and the best museums, such as the Abby Aldrich Rockefeller Folk Art Center in Williamsburg, are enlarging their collections. There are also a number of important corporate collections. Esprit de Corp. in San Francisco, for instance, has an interest in Amish quilts, and General Foods has a quilt collection as well as antique food objects."



When he is not pairing his acquisitions in thought-provoking ways for his exhibitions at the gallery, Frank Miele lectures, organizes symposiums and enjoys the art he has at home. Characteristically, his apartment represents a creative tension between two aspects of his life. "I call this place 'classic, country,'" Miele explains, "because it's furnished with country furniture and nineteenth-century paintings and drawings by untrained artists, but it's located in a sophisticated turn-of-the-century Neoclassical building in Manhattan."

ABOVE: In a corner of the living room, a circa 1820 secretary from Vermont is topped by circa 1850 game boards and a circa 1885 "sewer-pipe" lion from Ohio, a work made from leftover clay intended for tile piping. ABOVE LEFT: A mural by David Ravitch lends a playful note to Alexander Miele's bedroom. At right is a circa 1854 jacquard coverlet.

continued on page 102



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Frank J. Miele's Urban Folklore
continued from page 100

The interior of the apartment, which had been stripped of such Neoclassical details as chair rails, French doors and moldings by a previous owner, has had these elegant amenities restored and embellished by architect Dee Martin, who also designed the interior for Hirschl & Adler Folk. Among the pieces she found for Miele's apartment were two Doric columns that once graced Benny Goodman's Greek Revival country house in Armonk, New York.

"Most of the apartment is very subtle," she says. "The fluted pilasters we placed in the hall just march down to the kitchen, and if the space is pleasing you're not really aware why. But at times the design taps you on the shoulder, because it's playful. The columns from Benny Goodman's house—which I placed between the living room and the library—are deliberately overstated for the space. Similarly, we took Ionic capitals and stacked them as a base for the counter in the kitchen. That's just a reminder, after the subtle use of the pilasters in the hall, that nothing is to be taken too seriously."

Miele shares the apartment with his two-and-a-half-year-old son, Alexander, who lives there part of the time. Alexander Miele is clearly growing into his father's tastes in his own way. The walls of his bedroom are painted with a menagerie of animals in a jungle created by artist David Ravitch. In his playroom hangs a portrait of three children with toys, an 1841 work by Edwin Weyburn Goodwin called *Christmas Presents—The Children of the Artist.* Alexander identifies the central figure in the painting as himself and calls the work simply *Alexander Playing Drum.*

Among the artworks in the apartment, the element of playfulness is strong. A group of calligraphic drawings hangs in the hallway. Traditionally, the form portrayed animals—eagles, horses and leaping stags—but here, except for a drawing of an elephant proudly wearing a cloth inscribed "Emperor," the drawings all depict lions. Similarly, in the living room there are two lions in a medium called "sewer-pipe sculpture" made in Ohio in the latter part of the nineteenth century by workers who used the leftover clay intended for tile piping to create sculptures. The lions are warm brown in color, with snubby noses and curving smiles.

A clue to the element of play in Frank Miele's apartment may come as much from his attitude toward art as from his companion in his endeavors. Recalling an article he wrote for a symposium he had organized about folk art, Miele explains, "I like to write in an explosion of energy, when the whole piece is formed clearly in my head. This particular piece formed itself one day when Alexander and I were taking a run around Central Park." Of course, Alexander Miele probably wasn't running entirely under his own steam, but to his father, Alexander is a full partner in the pursuit of art.

Looking at Alexander's painted jungle, Frank Miele asks, "Where's the lion?" and Alexander goes straight to it. Outside in the hall the calligraphic lions seem to smile.□



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CHRISTOPHER BUCKLEY

A/C in D.C.: My Struggle to Stay Cool

I ONCE READ that air-conditioning was invented in order to provide a measure of relief for poor President Garfield as he lay dying during a Washington summer from Guiteau's bullet. I feel badly for the man. Bad enough to be shot by a maniac with a French surname, but to linger on to spend your last July and August in Washington. . . . It was so hot on the top floor of the President's House, as it was then called, that a crew of navy technicians was tasked with devising some means of cooling him down. They came up with a system of forcing air through pipes chilled by ice and salt. Valiant as this effort was, I can't imagine it helped much. I'm convinced of this because I used to spend summers in the top floor of a house in Washington. I wasn't able to call in the navy, but I called in just about everyone else, and it's still hot enough up there to finish off a president.



DIANA WALKER

Air-conditioning did not become the most important thing in my life until I moved to Washington in July 1981, almost a hundred years to the day after President Garfield was shot. I soon developed the habit of opening the freezer of any refrigerator I passed and inserting my head in it.

To make matters worse, I lived for the first five years in Foggy Bottom, a part of the city named for the swampland it once inhabited. (The State Department is nicknamed Foggy Bottom, an often appropriate bit of metonymy.) In President Garfield's day the army kept its stables there. There was also a slaughterhouse nearby, as well as a canal running along what is now Constitution Avenue, from the Lincoln Memorial to the Ellipse, just south of the White House. Apparently a lot of carcasses from the slaughterhouse ended up in this canal. The miasma would then waft on up to the President's House. A few years later President Cleveland decided, Enough already, and moved his summer residence to higher ground three miles to the northwest, where the air did not smell like cholera soup. A hundred years later, my wife and I followed him to what is now called Cleveland Park.

Christopher Buckley, an *Architectural Digest* contributing writer and the author of *Steaming to Bamboola* and *The White House Mess*, has lived in Washington, D.C., for eight years. He is currently at work on his next novel.

Air-conditioning did not become the most important thing in my life until I moved to Washington in July 1981.

The first thing I asked the realtor was, Does it have central air-conditioning? Yes, she said. Sold, I said.

I set up my office in the small, third-floor attic room that gives out onto a rooftop deck from which you can see the towers of the National Cathedral and pluck apples from the branches of the old apple tree in our backyard, assuming you enjoy severe stomachache. I thought I had found Writer's Heaven, an aerie it might please a passing muse to light upon.

It was early June, already well into the Washington summer. On my second day in my new office I noticed that by nine A.M. it was already a bit stuffy up there. By ten I was downright clammy, and by eleven I was starting the old summer striptease. Then I thought, Hold on, you have central air-conditioning. Schmuck, turn it on.

I approached the control panel with some trepidation. I'd never had central air-conditioning, only the window "units" that shake and drip and cause the lights to dim. I turned the switch to On. The whole house shook for about five seconds. I thought this must be a good sign. I imagined a great polar bear stirring after a long winter's hibernation. I went back up to my office and put my hand under the register and there, by gum, was a cool stream of air. Soon the house would be a veritable igloo. I sat down contentedly and went back to work.

I spent the next few days trying to convince myself that I was keeping cool, but Lucy kept coming up to the third floor and saying, "Boy, it's hot up here." And the reason she was coming up was to ask if

continued on page 11

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A/C in D.C.: My Struggle to Stay Cool
continued from page 106

she could please turn the air-conditioning off, because the floors below were now so cold that icicles were beginning to form on the bathroom faucets. There followed a period of acute marital stress. If you put one spouse in a refrigerator and the other in an oven, this happens.

I called in the experts. They ranged from people like the guy in those "Hey, Vern" commercials to refugee German rocket scientists. The former said, "Whutcha do is, block off yer intaykes on the second floor, but not so's ya brayke the whole system 'cause then you're gonna hafta replayce the whole thang." The latter said, "You haf an imbalance in ze zyztem. You require a new zyztem, ezzentially," which they said they would be able to install for five thousand dollars.

Five thousand dollars being five thousand dollars, I called in more experts. They advised putting in a separate "unit." That meant gouging a large hole in the roof. (The attic office had no windows and 45-degree-angle sloping walls.) It also meant rewiring the whole house for reasons I still don't understand and the certain prospect of rain getting in.

I had a brainstorm: rearrange the entire floor plan of my office so that my chair was directly underneath the register. It worked. As long as I sat bolt upright in my chair, I was enveloped in the slender shaft of cool air, leaving only my forearms, extended toward the keyboard, to glisten and bead with sweat. There were drawbacks. If I wanted to turn on my printer, which writers tend to do from time to time, it meant getting down on my hands and knees and crawling under my desk to reach it. But it seemed a small inconvenience.

More serious were the muscle cramps. Within a week I couldn't get out of the bed in the morning owing to the spasms that ran from my neck to my waist. Lucy was not as sympathetic as usual because of her now-chronic cold from living in the refrigerated downstairs. I went to a doctor, who prescribed ibuprofen and Flexeril, which helped with the muscle spasms but had a tendency to put me to sleep. This did not do much for my prose style. Assignment editors stopped calling. I began drinking heavily. Water, I mean. I thought I could air-condition myself internally by drinking continually from a pitcher of ice water, but all this really did was make trips downstairs necessary at the rate of approximately one every ten minutes.

Faced with being divorced by a pre-pneumonic wife, addiction to muscle relaxers and the demise of my literary career, I wondered if the time hadn't come to spend that five thousand dollars on ze new zyztem. However, a chance encounter with my



next-door neighbor architect promised a brilliant solution to the problem: convert the low-lying, shaded garage into an office.

I'll call my architect friend Hobart, because he is a fine man and I don't want to do anything to impede his career. Hobart said it could be done for $25,000. A lot of money, sure—five times more than a new zyztem—but I'd end up cool and with three times the space. "Let's do it," I said. (The same words, now that I think of it, Gary Gilmore said on his way to the firing squad.) Hobart drew up five thousand dollars' worth of blueprints and put it out for bids. The bid came in at $57,000.

I swallowed a few extra muscle relaxers and asked myself how such a thing could be. Then I remembered the Law of Rusher's Gap. Named for its formulator, author and columnist William A. Rusher, it goes like this: Say you want to convert your garage into an office and they tell you it's going to cost $25,000. Now you know, in your heart of hearts, it's going to cost $40,000, right? Well, Rusher's Gap is the difference between $40,000 and what it *actually* ends up costing.

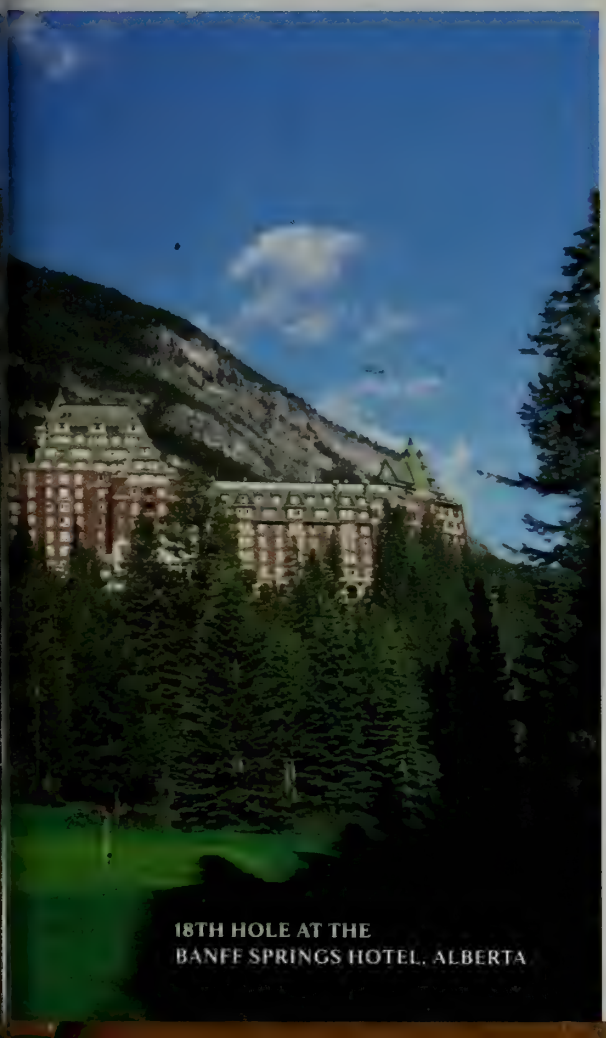
Hobart and I and the contractors entered into negotiations. We drew up new plans for enlarging the existing office, etc., etc. Looking back, I wonder if we couldn't have brought about peace in Central America if we'd spent as much time and effort on that problem instead. The negotiations broke down when the contractor came in with a bid so astronomical only Copernicus could have made sense of it. But it wasn't the money. It was the asterisk at the bottom of the contract that said, "Does not include new A/C *if required*." (Italics mine.)

I wrote out a goodbye check to Hobart, whose total bill had come to just under $10,000, and said to Lucy, "We've tried the liberal solution and hurled large sums of money at the problem. It still won't go away, so why don't we?" I said, "Let's go someplace really cold for the summer, like Maine." Lucy agreed, and we rented a bungalow in the woods in Maine. There was moss on the roof and it was so dark we had to turn on the lights at ten A.M. Perfect, I said. Perfect.

The temperature hit ninety and stayed there. It was the hottest summer in Maine's history, at least in living history, and people in Maine live forever. Most of them remember the Spanish-American War and none of the ones I spoke to could remember a hotter summer. When we got back to D.C. in mid-September it was still in the high eighties.

One day while I was inspecting the joists in the basement to see if they were strong enough to hang myself

continued on page 114



DAVID ROWE/MAITRE D'



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The vignettes presented typify what each dealer carries. Your inquiries for further information are welcomed regarding these antiques or other unique pieces in their inventories.

Additional reprints of this Guide may be requested through the shops featured and from the Concierge at approximately fifty of the more prestigious hotels on the West Coast.

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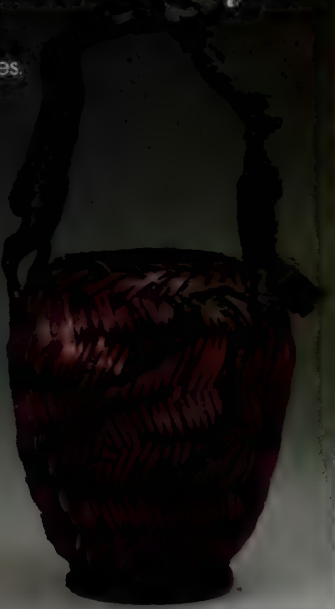
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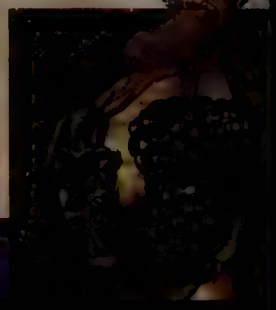
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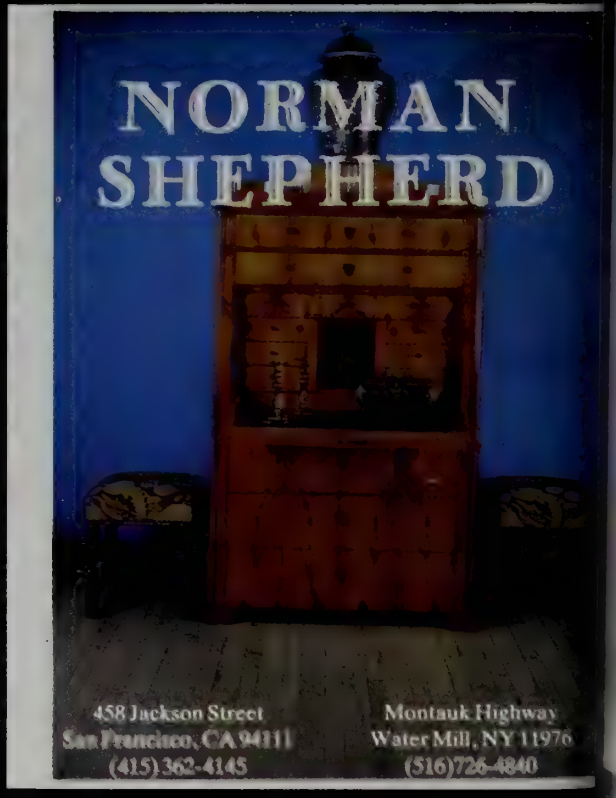


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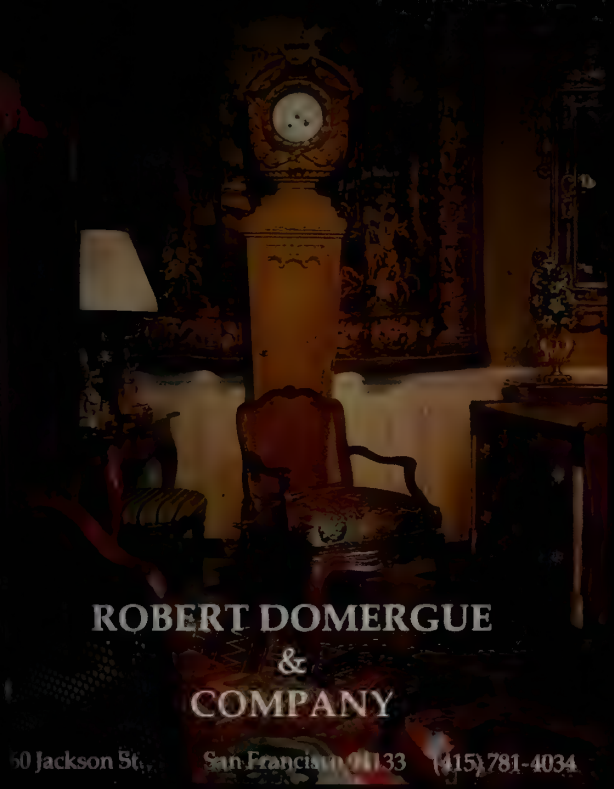
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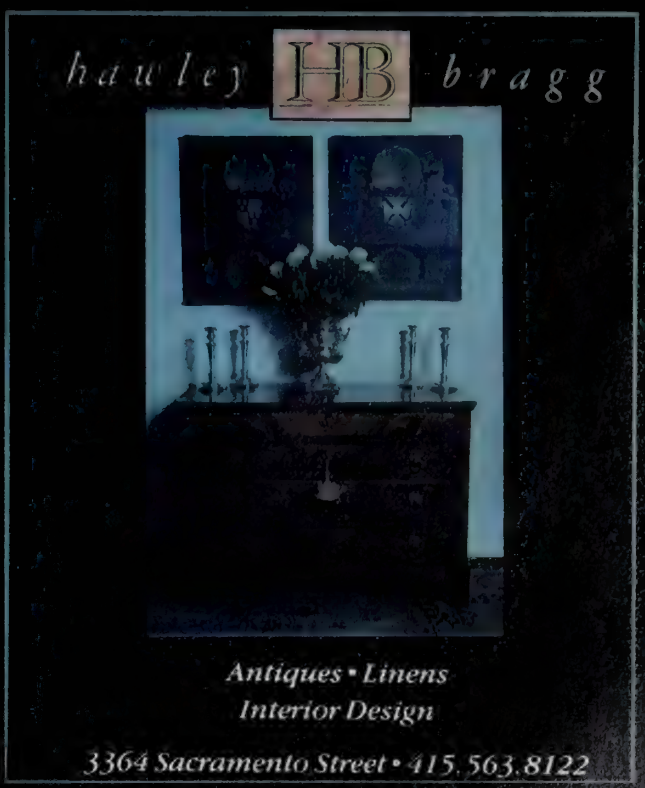
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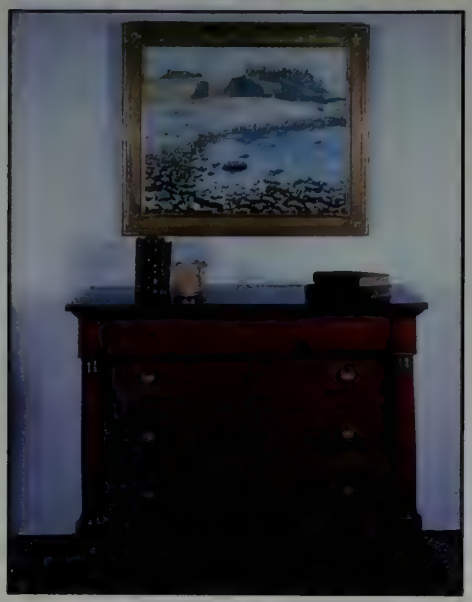
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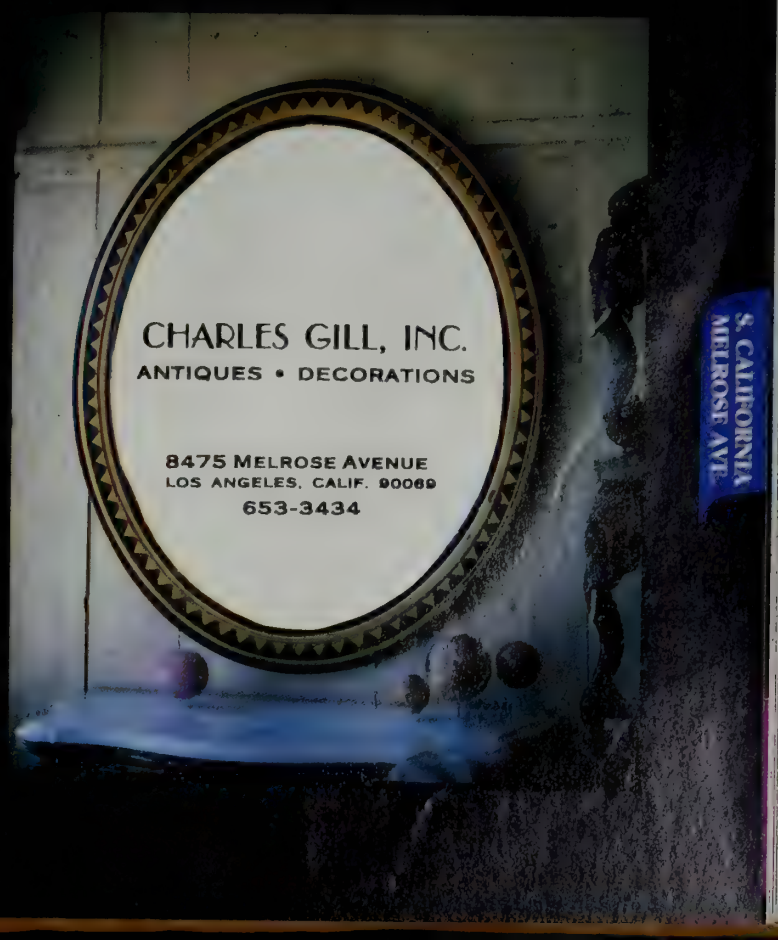
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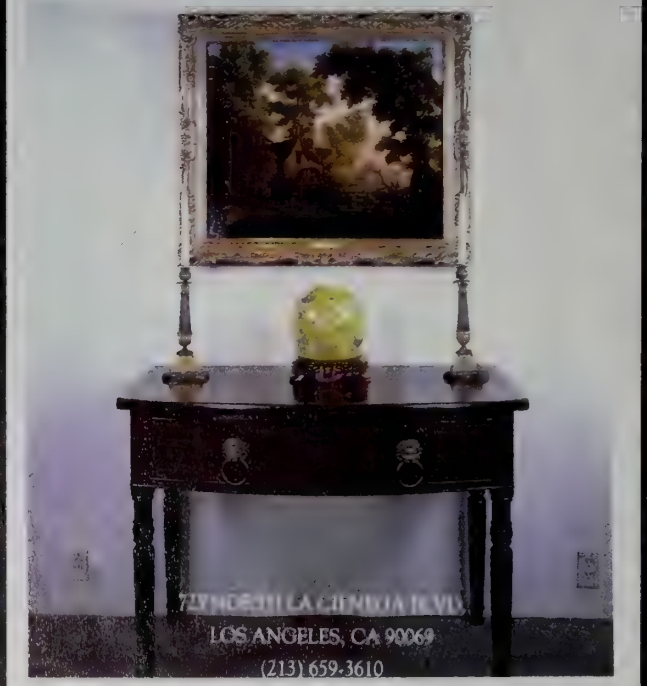


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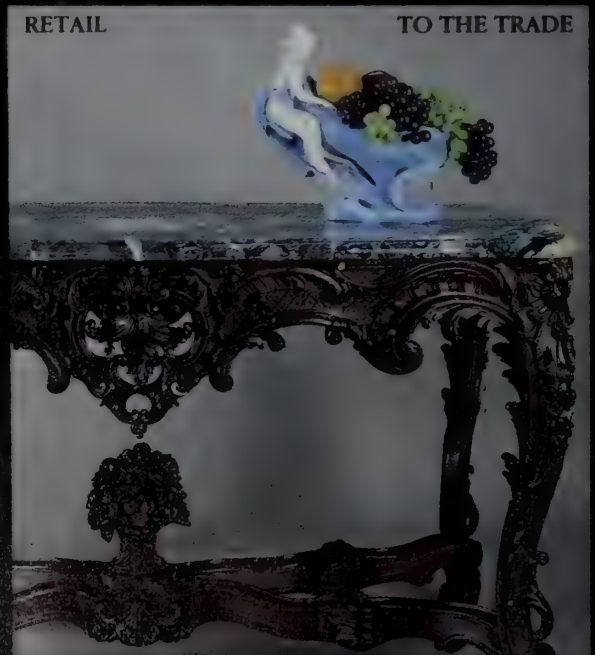


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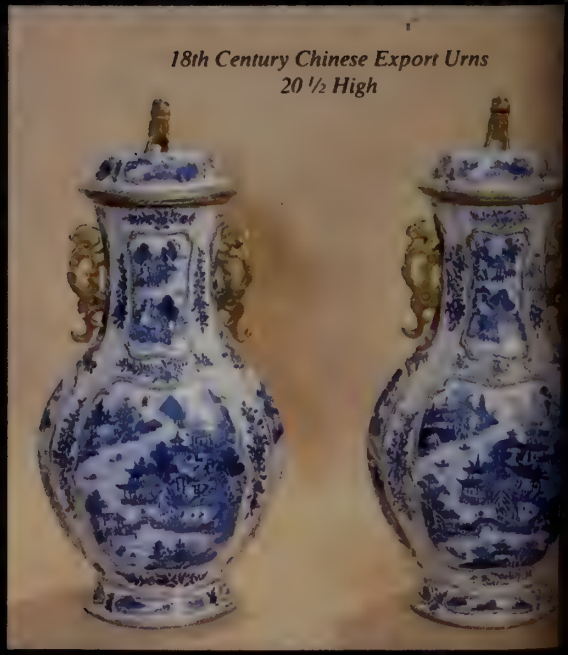
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A/C in D.C.: My Struggle to Stay Cool
continued from page 111

from, it struck me how very . . . coo the basement was. I thought, Wel maybe that's the solution. I wouldn even need to have to put in ai conditioning. It's cold enough dow here to keep hamburger fresh, wh not me? It is a little dark and dam and it does tend to flood when rains, but so does Venice, and what a little rheumatism?

So now I've solved my problem o keeping cool during the D.C. sum mers. My new basement office nearing completion. We found wonderful contractor who said could be done for $40,000 and it look like it's only going to end up costin $105,000 by the time the paint drie A lot of money, you say? Well, ye Yes it is a lot of money. It's twenty one times what a new zyztem woul have cost. But this is how it works i Washington. How do you think th deficit got so big? It's not so much you take enough of these muscle re

"You haf an imbalance in ze zyztem," he said. "You require a new zyztem, ezzentially."

laxers. Here, have one. See? Nothin to it. You just take out your check book and write zeros. It's got so hardly notice. And when I go dow to the basement and stand there an look out the new windows and se the heat waves vibrating off the pave ment outside and I feel how nice an cool it is, I think how comfortabl President Garfield would have bee down here. Yes. I think he migh even have pulled through. I'm goin to go drink some more water now The doctors say it's important fo me not to have stress and to drin a lot of water. □



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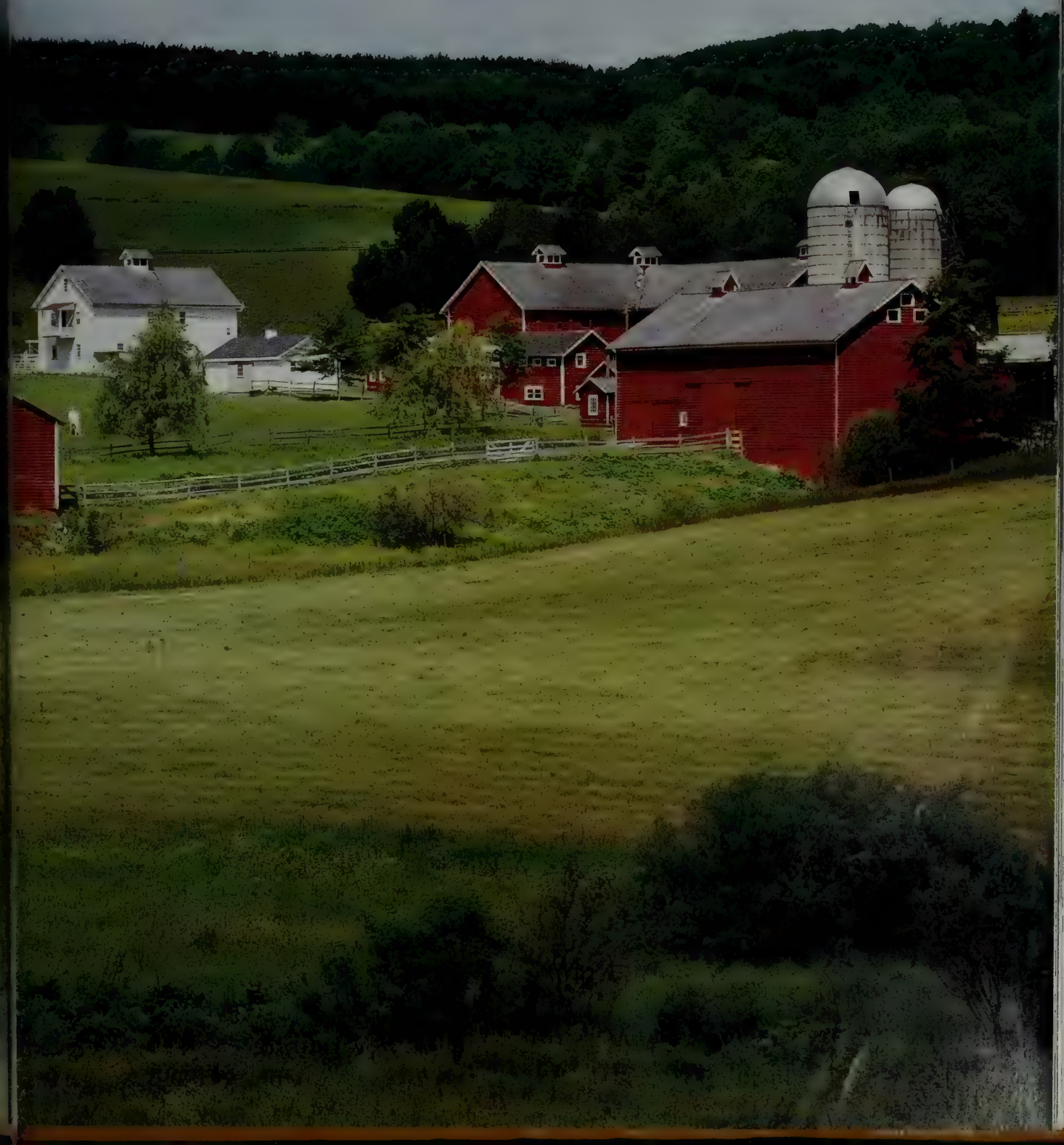


The fairly disjointed house just grew as we added on bits and pieces," says legendary art dealer Eugene V. Thaw of the 800-acre upstate New York cattle farm he shares with his wife, Clare. Part of an 11-building complex that lies in its own small valley, the cluster of structures at far left is now used as the main residence by the Thaws. They chose the remote site so that Eugene Thaw would be able to resist the lure of the Manhattan art world.

Art of Eastover

Clare and Eugene Thaw in Upstate New York

TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY ALEC MARSHALL



A Victorian upholstered door surround adds drama to Thaw's office, located in a studio that was once the hops barn. Paintings, from le
are a Reybolle watercolor, a Danish Biedermeier canvas of Penelope waiting for Ulysses, a coast scene by William Dyce and a stag head
Sir Edwin Landseer. In foreground, an antique Persian carpet. Beyond the door is a model of Captain Nemo's submarine, circa 18

"I'd say that we are manic, driven collectors wherev

EUGENE V. THAW, the owner of Eastover Farms, glances at a table that carries, among other precious objects, several little bears. His wife, Clare, is crazy about bears, he explains, so they decided to collect them. "Now that's a Roman bear," he says. "There's one in the Cleveland Museum and another in the Brooklyn Museum—very rare Roman bronzes, second or third century A.D. And this is a Han Dynasty Chinese bear—a beautiful one, second century B.C.—gilt bronze, a top museum-quality bear. Next to it is a Russian bear, 1880 or so, a sort of Czar Alexander III bear. We bought it because we thought it was amusing. That's a marvelous Chinese cloisonné lion—look at the quality of it. Over there are pre-1600 German carved ivory rabbits; I've never seen another pair like them. They're superb. Got them in London twenty-five years ago."





dmire people who can stick to one thing and collect, for instance, only early American dolls," says Thaw. OPPOSITE BELOW: Eugene and re Thaw in front of a Gothic-style breakfront by George Smith, circa 1808. Painting of horse by Agasse. ABOVE: A small sitting room ns with watercolors of 19th-century European interiors. In the window is a wooden model of a 19th-century French staircase.

d that's what makes a trip fun," says Eugene Thaw.

lsewhere in the large living room there is an eighnth-century French hunting dog by Alexandre Desrtes—a study for the large painting in the Wallace llection in London. It hangs above an English library le on which five small Renaissance bronzes are casually tributed under a cloud of palest pink peonies in a é-and-white Savona faience vase.

ugene Thaw is a modest man, an unusual characteristic find in someone who has long been considered one of handful of truly great art dealers of our time. The colion of drawings, paintings and other works of art that and his wife have gathered for their own pleasure has n exhibited in two parts at the Pierpont Morgan Liry in New York, in 1975 and 1985. At the time of the t show it was announced that the collection would be given, in stages, to the library during their lifetimes.

Drawings are the Thaws' first love, and in the 1975 show there were nine by Claude, nine by Giambattista Tiepolo, eight by Degas, seven by Domenico Tiepolo, six by Rembrandt and Delacroix, five by Watteau, Guardi and Goya, and four by Géricault, Daumier and Cézanne. In the 1985 exhibition Fragonard was represented by seven fine drawings, then the balance tipped toward the nineteenth century and continued into the works of such twentieth-century masters as Vuillard, Matisse, Mondrian, Klee, Picasso, De Chirico and Ernst. Charles Ryskamp, then director of the Morgan Library, wrote gratefully in his introduction to the catalogue of the exhibition: "It is the Romantic world of all Europe which is central to the present catalogue; this is revealed with a range and a rich-



ABOVE: The subdued colors of the dining room provide a backdrop for Martin J. Heade's *Orchids and Hummingbird*. "It was painted in Bra in 1871 and is one of the earliest of the famous series," says Thaw. The color aquatint is by Boutet de Monvel. On the 17th-century Itali sideboard is a majolica planter and an 18th-century Rouen tureen. The table centerpiece is Edwardian Spode. Sanderson wallpaper i William Morris design. OPPOSITE: Off the dining room, a conservatory conceived and built by Machin Designs of London is used f entertaining. The ledge holds a pair of Gallé cats and pieces of Edwardian majolica. On the pedestal, a 17th-century Italian wood architectural model. FOLLOWING PAGES: A view takes in the hops barn studio, stone living room wing, terrace and, hidden by foliage, t original cottage. Situated among wildflowers, the pond lends tranquillity "and contributes to fire safety in a rural area," says Clare Tha Adds her husband, "We came this far away from the nearest city and the nearest town to have that feeling of our own little kingdom

ness beyond almost any American museum. . . . The Thaws' promised gifts here will significantly alter the future of the Department of Drawings at the Morgan Library, and the collections of New York and the United States."

It was in 1974 that the Thaws decided to buy a dairy farm in a beautiful but remote corner of upstate New York. "We were living in a fine Stanford White house on the river in Westchester County, and I could commute door-to-door from house to office in fifty minutes," he recalls. "Then I got tired of commuting and we decided to go farther away so that I *couldn't* get into New York easily, and I would be forced to stay away for longer periods of time." Eugene Thaw talks a lot about being retired—which is, in his case, a flexible term.

"We didn't use the farm much," he says. "It was sort of a headache as it wasn't working well, so it was only in 1983 that we decided to ask an architect to connect the old 1790 cottage, which we had first fixed up, with the second building we had restored, which was a large hops ba made into a studio. These two buildings were apart—f apart—with just raw ground between them."

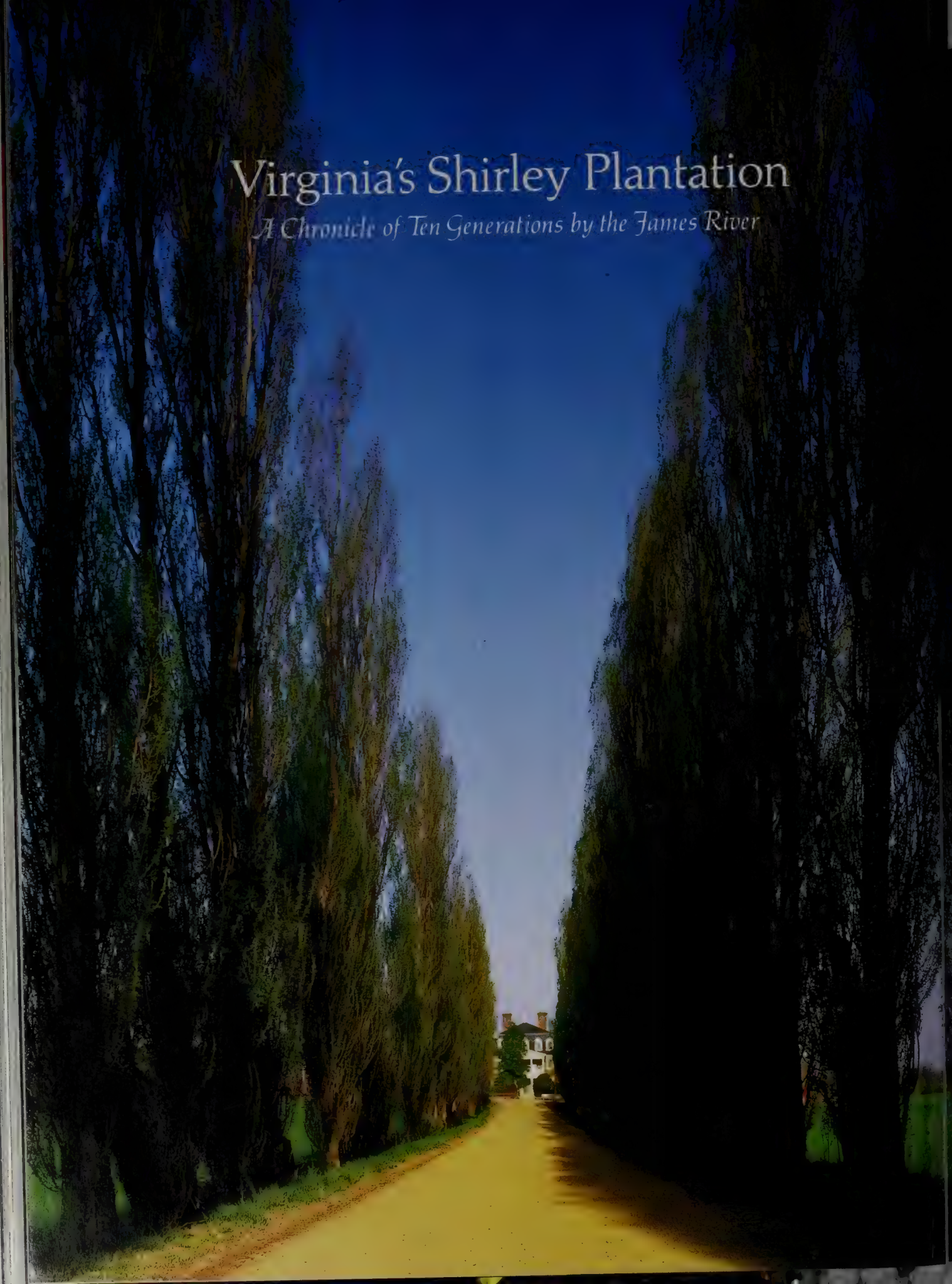
The architect, Robert S. Hutchins, ably designed a cou yard and a stone living room wing that today look as they've always been there between the old clapboa houses, forming a mellifluous whole. The owner contri uted his own ideas: "For the woodwork we decided on putty-colored gray, a color we invented and that the pai company has called Eastover after this farm. We want the house to blend into the land, so we needed a color th would work with the white and red of the farm building The stone was done locally. I found that the right thing do as the masons were lined up along the wall was to ha them switch positions every four hours so there would be a particular handwriting of a single mason as they we up. We also used tinted cement. We found the one pla

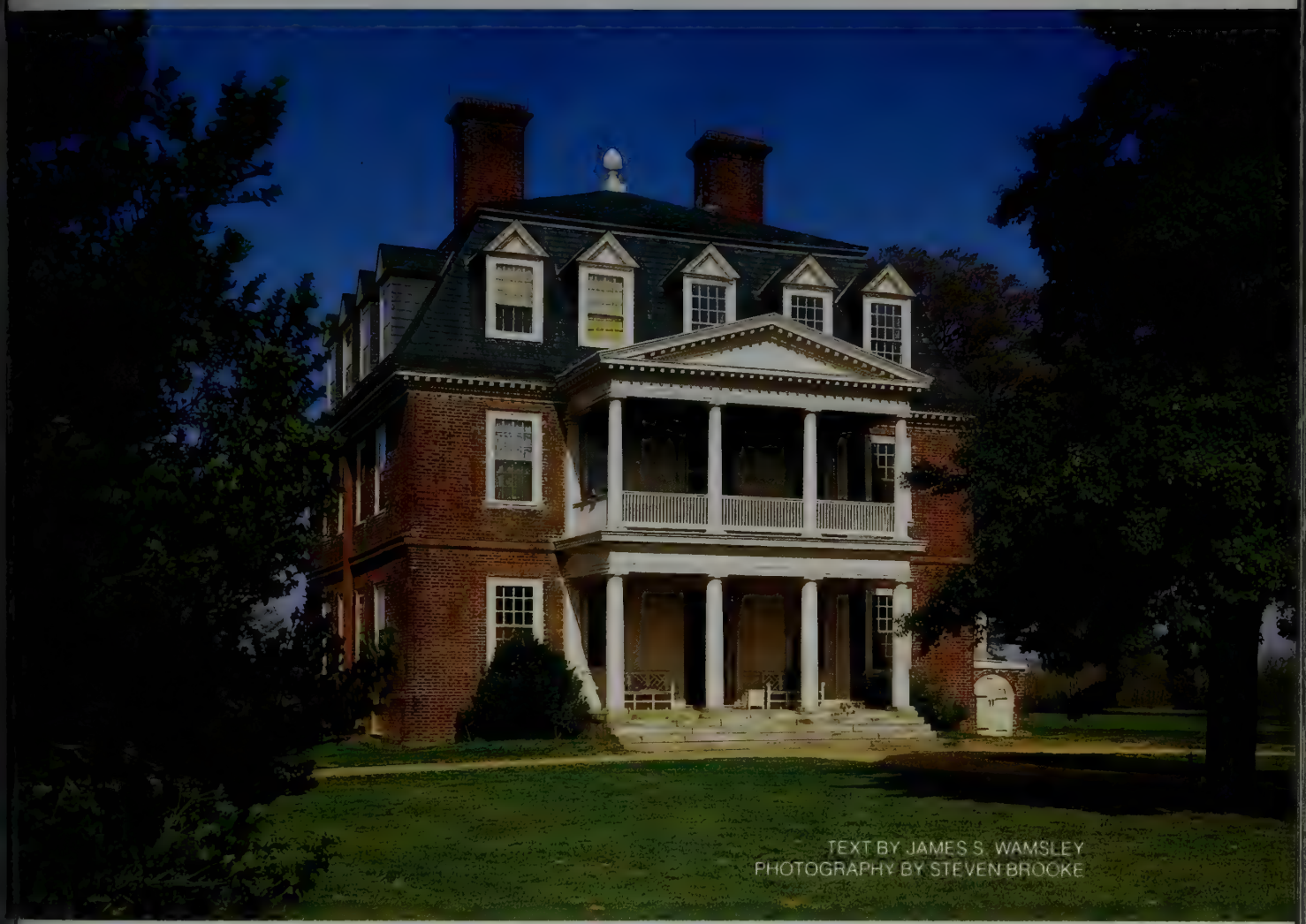
continued on page








Virginia's Shirley Plantation
A Chronicle of Ten Generations by the James River



TEXT BY JAMES S. WAMSLEY
PHOTOGRAPHY BY STEVEN BROOKE

O HAVE the feeling that if I turn und quickly enough, I may see neone looking out at me from one he mirrors," says Mrs. Hill Carter, Not that today's mistress of Shirley ntation feels the slightest unease he presence of at least eight prior erations of the family, nor has she r seen a ghost. "I simply have a ng sense that others have lived e," she says.

ndeed they have, and they look yn from every wall: Hills and Car- in crimson coats, farthingales and wigs—a family council from the on's dawn. The earliest Hills had ed here beside Virginia's James River by the middle of the seventeenth century, and a 1660 royal grant by Charles II, freshly seated on the restored British throne, sealed the title that carries unbroken to this day.

Owners Hill and Helle Carter believe construction of the present Queen Anne–style house began in 1723, near an older place that later burned down. In Shirley's papers, Hill found a 1738 letter to his ancestor John Carter, bearing some truculent demands from a half-brother on another plantation.

"After all these years your house at Shirley is now finished," the captious relative wrote. "We want the workmen to build our house. We want the ship to carry the stone. The last load of brick you sent me was not worth a damn."

The bricks of Shirley, however, were first-rate, and worthy of the master craftsmen employed to lay them, in flemish bond with beautiful glazed headers, and with fine-jointed rubbed bricks above the doors and windows. After more than two hundred and fifty years, the square three-story mansion remains solid, refined and singular, still sprouting from its mansard roof the original three-and-a-half-foot pineapple finial of hospitality. An 1830 addition of two-story

"Shirley Plantation offers a very comforting sense of continuity," says Helle Carter, wife of Hill Carter, Jr., whose family settled the property by the James River in the 1660s. OPPOSITE: The drive to the mansion, built in the 1720s, is lined with Lombardy poplars. ABOVE: Greek Revival porches were added to the Queen Anne–style brick house in 1830. Atop the roof is a carved finial, symbolizing hospitality, that is original to the house.



Robert E. Lee's parents, Anne Hill Carter and "Light-Horse Harry" Lee, were married in Shirley's parlor. ABOVE: A George III bookcase holds 16th-century books and a copy of the Magna Charta used by John Carter when he was secretary of Virginia affairs from 1722 to 1742. BELOW: A portrait of Hill Carter's great-great-great-grandfather, Charles Carter, is paired with a cameo of Lord Botetourt above an English gaming table. Marion Carter Oliver, Hill Carter, Sr.'s cousin, once wrote that she "entertained one half dozen of the more prominent presidents in this room."







"Shirley has been open to the public since my husband inherited it in 1952," says Helle Carter. In the plantation kitchen, used by the family until the 1940s, kettles of soup and loaves of bread baked in the hearth were prepared for wounded Union soldiers after the Battle of Malvern Hill in 1862. Danish copper is 18th century.



Greek Revival porches has been the only architectural change. Nearly as remarkable as the house are the buildings of its forecourt, perhaps slightly older, though clearly planned en suite. Together, these unrestored buildings form a Queen Anne setting unrivaled in North America.

The mansion's shape dictated an interior as distinctive as the outer cube. Shirley's guests do not enter a standard Colonial Virginia front-to-back central corridor but rather a spacious rectangular entrance hall. Doors lead from the entrance hall to each of the three major rooms on each floor. Around a three-story open space, a carved-walnut staircase hangs with no visible means of support. Hill Carter's investigations have revealed a hidden structural framework of iro straps and rods.

By the early 1770s, in a golden a of Virginia's plantation economy, t house's original interior had becom unfashionable. It was redone i carved, painted wood paneling, wit each room's ornamental theme slightly different but together con posing a unified masterpiece of br ken arches, pierced double transom carved pineapples, roses, oak leave acorns and moldings of double an single Greek key, egg and dart, an rarer styles of uncertain name. Th paint color today is as close as the could get to the original but "hard t describe," Helle Carter says. "Some where between putty and coffee ic

continued on page 2





"Shirley is a testament to a family that just stuck to it," says Carter. "They worked hard, and they were intensely practical people." OPPOSITE ABOVE In the master bedroom, an 1860 watercolor of Anne Carter Leigh is mounted above a small sofa converted from Robert E. Lee's cradle. OPPOSITE BELOW The mansion's riverside porch offers a view of a 300-year-old willow oak. Visitors to the plantation originally arrived via the James River, beyond. THIS PAGE One of a pair of wood-floored brick storage barns, built circa 1723, faces the inland forecourt.

A Colonial Sensibility

Restoring a Shingled Saltbox on Eastern Long Island

TEXT BY SUSAN MARY ALSOP PHOTOGRAPHY BY DURSTON SAYLOR



ABOVE: An 18th-century shingled saltbox on eastern Long Island is the country residence of a Manhattan-based couple who moved the house in its entirety from a nearby property. OPPOSITE: The entrance hall is distinguished by the original paneling and wide-plank floors. FOLLOWING PAGES: In the living room, Bennington, spongeware and European pieces are displayed in a cupboard, which is topped by an American hatbox depicting Harvard Square. The butterfly table is William and Mary.

MUCH OF THE eastern end of Long Island has traditionally been known as potato country—farmed since the area was established in the mid-seventeenth century. Besides the stretching potato fields there are strawberry fields. The permanent inhabitants—and there are not a great many more today than there were when the first settlers came—are proud to tell you that in the month of June the strawberries they grow are the best in the world.

A New York couple was drawn to a small town in the area some years ago. The husband and wife, who share a love of American country furniture and ceramics, wanted a peaceful retreat near the sea for themselves and their family, far from their busy lives in Manhattan. So they bought a house where they hoped to escape to during the summer months, a residence where they could spend winter weekends as well.

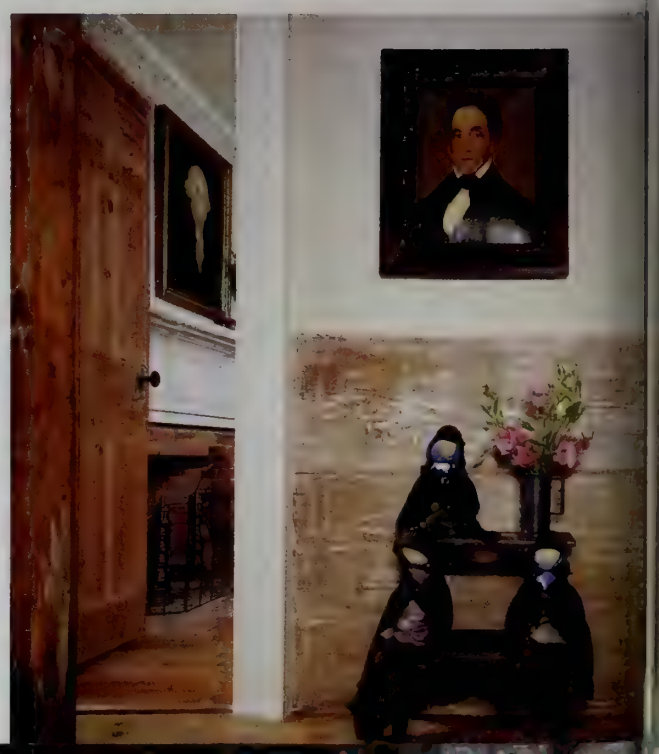
The house might have remained enough for them, but as time went on the husband became increasingly drawn to the land and the nearby sweep of sand dunes, all but ocean-washed. He wanted to protect the country, to preserve it from the encroachments of developers. Nearby was a piece of property that had been sold. Says the wife





"On the land there was an old house. My husband fell in love with it, and we were afraid that it might be destroyed if we didn't save it."

Soon the couple acquired the house, a shingled saltbox that had been built in the mid-eighteenth century, and had it picked up in one piece and carried a mile or two down the road to their own property. The house was moved complete with its wide, worn floorboards, its original timbers and paneling. Once in place, it was filled with furniture and objects from the owners' collection of Americana in their former residence.



ABOVE: American antiques in the paneled library include a pair of quilts, the New England William and Mary–style banister-back armchair and, at the window, an iron Indian. The "God Bless America" textile dates from 1940. RIGHT: In a hall, a trio of Amish dolls are set against partially stripped wainscoting. The painting above is by an anonymous artist, as is the George Washington portrait in the dining room beyond.

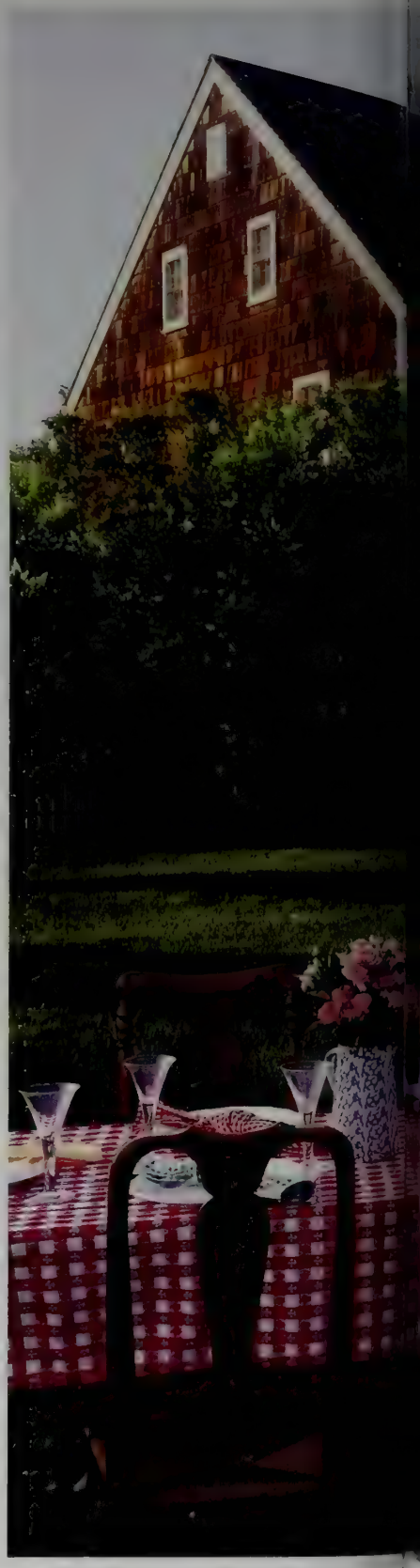




While the pure, spare lines of the Colonial architecture have been respected and the floorboards lie uncarpeted but for one or two traditionally patterned hooked rugs, objects have been accumulated over the years. The wife, for instance, collects hearts, and throughout the house, little heart-shaped antique tin molds are scattered about on tables and shelves. Small heart-shaped calico pillows abound; even the wooden stand for writing paper on her desk carries three heart-shaped cutouts. The prize, perhaps, is a huge aluminum mold in the kitchen, which must have been made to bake a heart-shaped cake for some

ABOVE: A collection of spongeware pitchers flank an anonymous portrait of a girl and her dog in the library. Atop the slant-front desk is a carved reproduction of the Cathedral of St. Basil the Blessed in Moscow and a model of an Austrian church. LEFT: In the dining room, a candlelit tin chandelier hangs over the table, while at the windows are traditional venetian blinds. The hooked rug is American.





giant Colonial picnic. Another enthusiasm is baskets—country baskets of every size and shape are stashed in corners of the sunny rooms. And in the living room, Bennington pitchers and vases gleam warmly from a cupboard alongside blue-and-white spongeware pieces.

Dining outdoors is one of the residents' great pleasures. On summer evenings the wife often arranges a table—with a red-checked cloth and country flowers in the blue-and-white spongeware pitchers—on the lawn overlooking an expanse of waving sea grass and the nearby saltwater pond. Beyond lie the dunes and the white-sand beach. Lanterns stand by for the moment when the last light has faded.

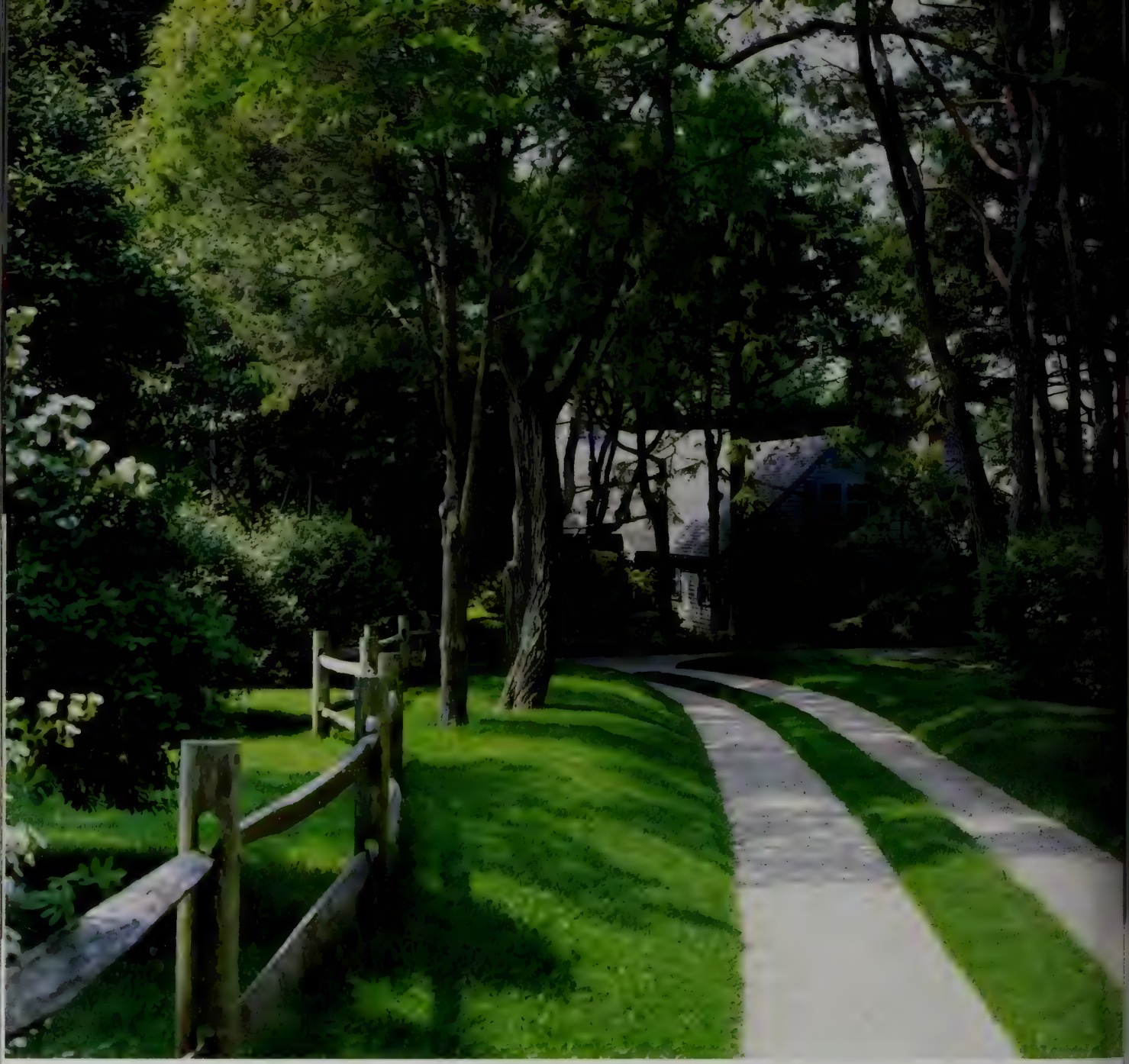
The Dutch landscape paintings of the seventeenth century come nearer than any modern photograph to illustrating the extraordinary light of this seagirt country. The owners have not permitted draperies to rob them of it: "We wanted nothing between us and the view," explains the wife. "As soon as we saw the place, we responded to the light and the flatness—we felt free there."

In the midst of this serene landscape, it is hard to believe that just a few miles away, hundreds of cars are hurtling down the crowded highways on their way back to New York City.□

On summer evenings the wife often arranges a table on the lawn overlooking an expanse of waving sea grass and a saltwater pond.



OSITE: A flying-man whirligig soars above the chest-on-chest in the master bedroom. The portraits are European.
VE: On the lawn at the rear of the house, overlooking a saltwater pond and the ocean beyond, a table is set for
utdoor supper. In the background, Adirondack chairs are arranged off the wing added in a later renovation.





RODDY MCDOWALL

ARCHITECTURAL DIGEST VISITS:
Julie Harris

TEXT BY DAVID ROBERTS
PHOTOGRAPHY BY PETER VITALE

ABOVE: Nestled amid locust and spruce trees in Chatham, Massachusetts, is a classic half Cape house whose original structure dates to the late 1700s. Actress Julie Harris (left), who bought the house on the spot nine years ago because "it was so beguiling," has renovated and added on to the property with the help of local craftsmen. Now, she says, "it's just my little paradise."



ABOVE: The stairway is lined with personal memorabilia: a poster from the play *The Last of Mrs. Lincoln*, in which Harris starred; photographs of Abraham Lincoln and his wife; and a photo of the actress with Jason Robards. RIGHT: The trompe-l'oeil mat at the bottom of the stairway bears a quotation from Harris's favorite book, *Moby Dick*.

IN THE FIFTH WEEK of a rugged nine-month tour as the star of the Pulitzer Prize-winning play *Driving Miss Daisy*, Julie Harris is a bit homesick. "Do you remember Sir Francis Chichester, the great sailor who sailed around the world alone?" she asks. "He brought tapes of music along on his boat and tapes of his family speaking to him. He couldn't bear to play them. He played them once, and it was just too much for him." She smiles ruefully. "So I don't bring along pictures of my home or of friends. I keep all that going in my mind, I guess."

For four decades, Harris has been one of America's finest actresses, the luminary presence in such plays as *The Belle of Amherst*, *The Member of the Wedding*, *I Am a Camera* and *The Last of Mrs. Lincoln*, as well as a veteran of dozens of movies, most recently *Gorillas in the Mist*. "I'm used to it by now," she says of the touring life. "I determined long ago that I wouldn't moan about where I was. I wouldn't say, 'Oh, if I were only home.' I don't bring along little touches. I just throw things around and say, 'Well, this is home for now.' "

For Harris, home for good is a late-1700s house set in a woody hollow beside a salt marsh in Chatham, Massachusetts, on the elbow of Cape Cod. Of all the places she has lived, she says, "I think this is the one I feel really deeply part of." The house's only rival is a log cabin on the shore of Lake Superior, a family summer place that the Michigan-born actress first knew as an infant and to which she still occasionally returns. Harris was lucky, she says, to have had "two parents who loved books." They read her A. A. Milne, Lewis Carroll, Kenneth Grahame, Frances Hodgson Burnett and Grimms' fairy tales. "The cozy interiors that have always stayed with me," she adds, "are Beatrix Potter's—very comforting, nurturing and cosseting. That's what appealed to me about the Chatham house—it's cozy like a storybook."

Dressed in brown skirt and stockings with a tan sweater, Harris casts a benign aura—Milne rather than Carroll. Yet in a few hours she will transform herself into the vexatious Miss Daisy, a grande dame who is easily offended. Harris, who is petite, with auburn hair, has the habit of using







OPPOSITE: Beneath a pair of copper lanterns in the wood-paneled entry hall, part of the original section of the house, are two photographs of Julie Harris's grandmother. On a mahogany side table is a late-19th-century porcelain clock. ABOVE: A pair of painted Windsor chairs flank the living room fireplace. At left hangs a landscape by Henry Varnum Poor; over the mantel is a watercolor of Chatham.

hands to orchestrate her speech. clear voice commands the ear: longs to hear whatever stories Harris might want to tell.

rris bought the house in Chat- nine years ago, moving in with husband, a freelance writer and . Divorced today, she lives alone, an aunt and a cousin nearby. a little house that's grown," says ctress, as she details the renova- and additions that transformed ighteenth-century cottage. Her nose wrinkles in disapproval: "When I bought the house there was wall-to-wall carpeting. We tore up the carpet and found the original floor slathered with a heavy black paint." To help her with the work, Harris turned to Bill Crockett, a local restorer, who sanded the boards down to the original pale pine.

"The house has a bowed roof," says Harris. "It's a sort of New England trademark. The captains and carpenters who built ships on the Cape often liked to bow the roof of a house like the keel on a ship.

"The kitchen is all my doing," she adds proudly. This inviting room looks old, but it is quite modern. The ceiling beams were salvaged from a Coast Guard station, and the bricks in the floor and fireplace once served as ballast aboard Boston ships. The style of furnishing throughout the house is early American; one room, "tarted up in French Provincial" by the previous owners, she says, "looked in-



ABOVE: Craftsman Bill Crockett restored the master bedroom's walls and woodwork to their original colors and textures. At the foot of the bed is a 19th-century seaman's trunk, with a decoupage top done by Julie Harris. Above the bed is a photograph of her son, Peter. OPPOSITE: Clematis, foxglove and columbine flourish on and around the tool shed, which was once a horse stall or tack room.

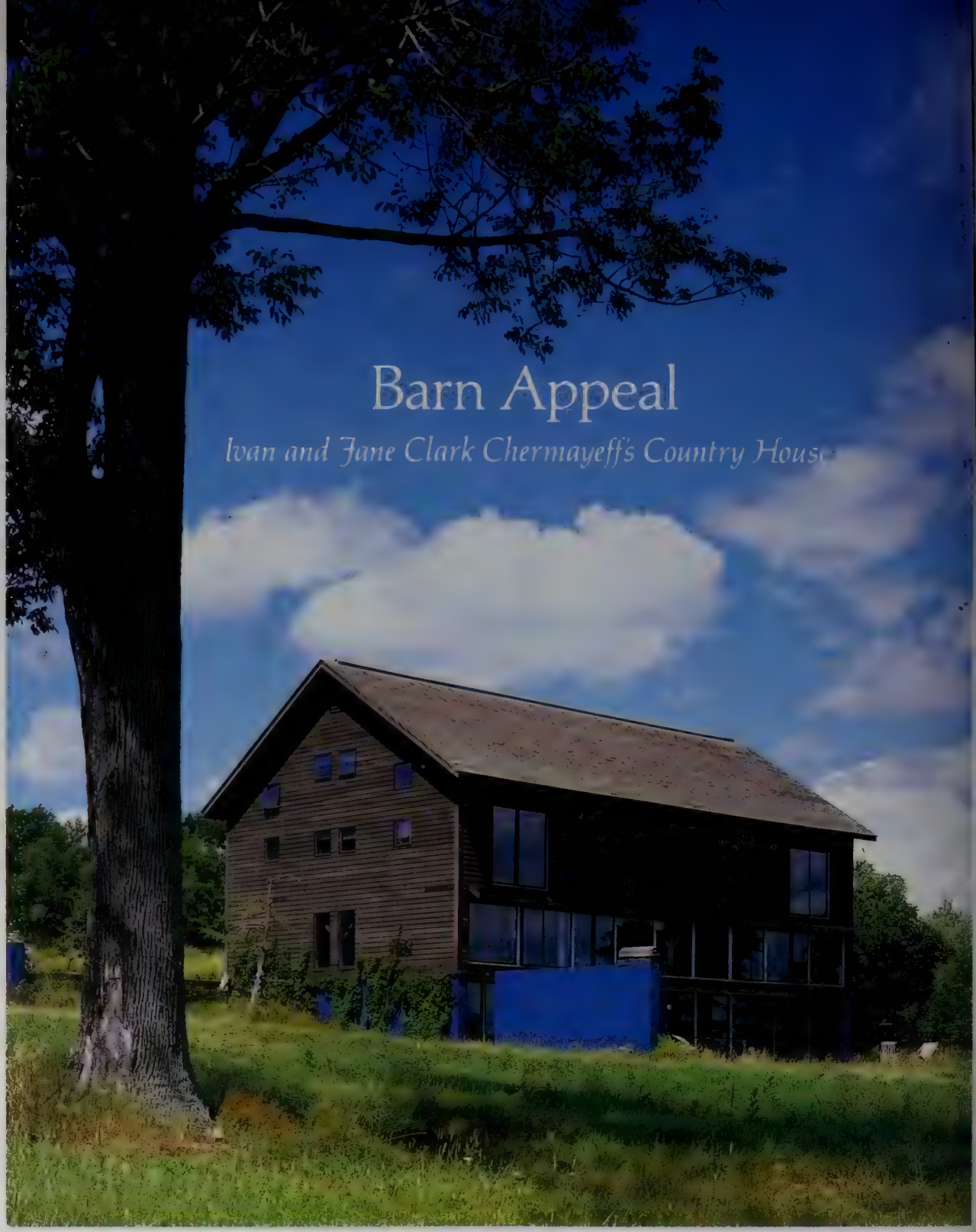
congruous" and had to be redone.

As she walks through the house, Harris points to various photographs hanging on the walls. "That's a Mathew Brady photo of Lincoln that I found in a Wellfleet antiques shop," she says. "A friend gave me that mezzotint of Mrs. Lincoln. That's me and Jason Robards in *The Christmas Wife*. And a *Peanuts* cartoon about Emily Dickinson, signed by Charlie Schulz. That's Gerry Page in her last play. On the landing, the trompe-l'oeil painting was designed by Dan Joy. The quotation's from *Moby Dick*—he knew that I love the book." As she speaks, domestic affection wreathes Harris's voice. "That old chest I've covered with Christmas cards. This big chair is overpowering but very comfy. I bought the rocker to sit in while I nursed my son, Peter."

Cape Cod is notoriously ingrown. After ten years, is Harris accepted by her neighbors as a solid citizen? "I feel like I'm a local," she says, "but I'm sure if you asked people ther they'd say I've just arrived." Until r cently the actress was a principal o the television show *Knots Landin* Everybody in town, it seems, fo lowed her progress on the nighttim soap. "People look at those shows Harris says, "and they're as real t them as real life. Once my characte broke her arm and had to go to th hospital to have it set. People woul come up to me on the street and sa

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Barn Appeal

Ivan and Jane Clark Chermayeff's Country House

ARCHITECTURE BY PETER CHERMAYEFF, AIA, AND PETER SOLLOGUB
TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY NORMAN MCGRATH

ABOVE: Ivan and Jane Clark Chermayeff's 125-year-old barn in New York State is "designed to emphasize space and structure," says graphic designer Ivan Chermayeff. Moved to its current site in 1982, the barn was adapted for year-round living by architects Peter Chermayeff and Peter Sollogub of Cambridge Seven Associates. OPPOSITE: Framed by oak posts and beams, the gallery is filled with Ivan Chermayeff's collections of folk art, toys and "contemporary work of all kinds." Above the Art Déco sofa is a 19th-century American hobby horse; on the far wall is a piece constructed of tongue depressors. The central beam holds carved-wood boxers from Zimbabwe.



"I'm a hopeless collector of stuff I like for its ability to engage the eye in sudden new ways," says Ivan Chermayeff. BELOW LEFT Steel-framed bridges with wood decking run the length of the gallery, connecting the living spaces at either end. BELOW RIGHT A painting by Ron Slowinski is paired with Chermayeff's construction *Twenty Gloves*. On the table, a Hopi basket is filled with Zuni clowns.







MANY PEOPLE who try living in barns ultimately decide these rustic habitations are best left to cows and chickens. They find out soon enough that the barn's magnificently cavernous proportions don't allow much privacy. The charmingly woodsy interiors can be drafty in the winter and too dark in the summer. A good deal of imagination is required to adapt barns to one's living patterns without sacrificing the space and distinctiveness that give them so much appeal in the first place.

Ivan Chermayeff, the New York–based graphic designer, reasons: "It's like designing a large exhibition space." Since his firm, Chermayeff & Geismar Associates, has built a strong reputation on its exhibit design, his point seems well taken. When seeing the barn he and his wife, Jane Clark Chermayeff, an exhibition and education program consultant, have transformed into a year-round residence away from their Manhattan penthouse, one is convinced. Chermayeff has ingeniously used the barn's interior beams not only to subdivide spaces but to visually frame them and his eclectic collection of art, toys, sculpture and artifacts.

Jane Clark Chermayeff tracked down the barn through a firm in New Jersey that finds, sells and moves these oversize antiques. The



"I love very direct, honest visual statements," says Chermayeff. OPPOSITE: Part of his toy collection is displayed on shelves made from the barn's existing siding studs. ABOVE: Son Sam, left, and a friend play on an indoor swing hung from one of the beams. On the far wall is an untitled ink drawing by Al Held; an aluminum-and-steel horse sculpture by Deborah Butterfield stands before the glass walls.

Chermayeffs chose one more than 125 years old that, with its stalwart oak timber structure, came with more character per square inch than the usual example of its species. Soon the barn was dismantled and moved to a hillside site in New York State.

To help confront the task of making the barn livable for use year round, Chermayeff called upon his brother, architect Peter Chermayeff of Cambridge Seven Associates. The architectural firm has collaborated with Chermayeff & Geismar on numerous projects, and Peter Chermayeff describes their working relationship as "easy." He had committed, knowledgeable clients who were decisive. "Ivan was a major contributor to the architectural thinking."

Although Ivan and Peter's father is Serge Chermayeff, the modernist architect and educator, Ivan says, "I never considered being an architect. I like the idea of lots of projects overlapping, whether they involve paintings or collages or graphic design. Having a father and a brother who were architects, however, did encourage me to deal with an old barn rather than to renovate a house."

Ivan and Jane Clark Chermayeff wanted to keep the space as unobstructed as possible, especially since the ceiling height was forty-two feet. But there were other considerations, such as their seven-year-old son, Sam, and Ivan's three grown daughters who visit frequently on weekends. The Chermayeffs also like to entertain throughout the year, and they try to spend all of August in the country, so they would need studio and office space.

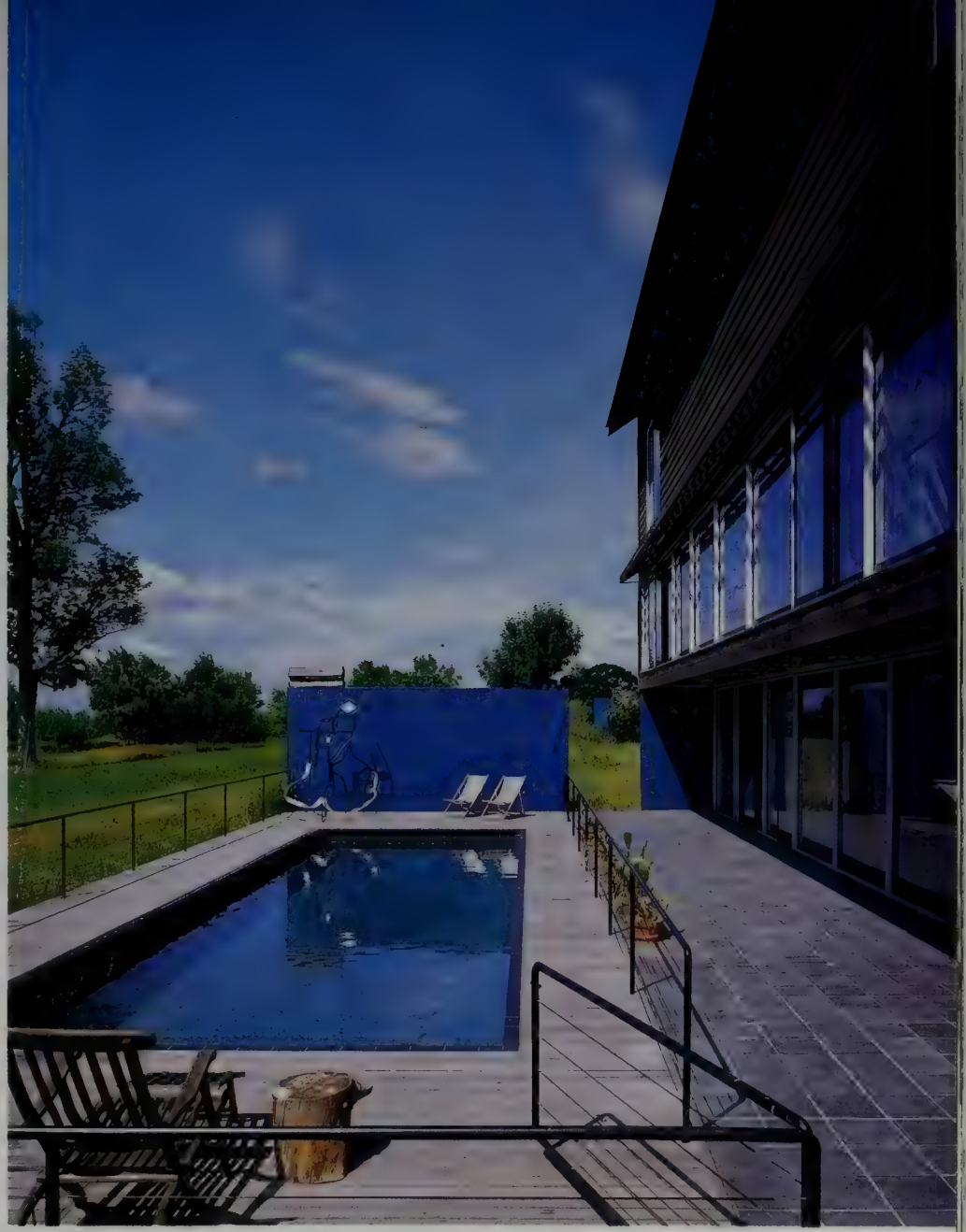
The solution to arranging the inte-



rior was unusual. The entire structure is wedged into a hill so that the main living space is on the second level, while the ground-level portion of the house opens onto a terrace and a swimming pool. The Chermayeffs left the barn's high central space as the gallery, with four levels of rooms at either end. One side contains a guest room on the ground floor, a winter living room above, a studio at the third level and another guest room on top. On the other side is a workshop at the ground level, with the kitchen and dining area above, a master bedroom on the third level and Sam's room at the top. A summer sitting room tucked under the gallery faces the swimming pool.

To facilitate the necessary communication between the two "houses," delicately narrow white-painted steel bridges were slung across the gallery. The small low-ceilinged rooms at either end of the barn and the soaring height of the gallery provide an assortment of spaces for different activities and moods. The winter living room and the kitchen, for example, have ceilings only six feet eight inches high—creating quarters that would be more expected in New England saltbox cottages.

But Ivan Chermayeff knew more was needed to make the place better for humans than for hay. "The house is eight thousand square feet," he remarks. In the past, classical architects recognized that they had to alternate monumental spaces with smaller-scale architectural elements such as columns, capitals, moldings and other ornamental trim to give their designs the right combination of grandeur and intimacy. The same principle applies here. Ivan Chermayeff used rough oak posts and beams instead of marble columns, and installed art and objects throughout the barn rather than relying on cornices, capitals and moldings. "We decided to reveal the structure at every point," he says.



"I don't consider what I do collecting as much as moving through a big world with sticky fingers," Chermayeff says. OPPOSITE: A pieced quilt and circa 1920 Navajo rug warm the master bedroom. The topmost beam holds a found and repainted sign; below it is a goose decoy and a child's rocker. The chest is American Empire. ABOVE: A 1987 James Wolfe sculpture stands near the pool.

The post-and-beam grid of the rugged timber frame and its diagonal braces dramatically dominates and subdivides the visual field. Pigments added to the cement plaster walls provide a subtle velvety backdrop. In these surroundings, Chermayeff's collections of art and objects stand out, isolated as they might be within a picture frame at a museum.

Particularly noticeable are the quixotic accumulations of small-scale antique toys, wooden birds, work gloves and other oddments. Everywhere one looks, objects and artifacts are balanced on beams, ledges and shelves.

Regardless of the flexibility and variety of the space, there are things the couple would have done differently. "We always need more storage," says Jane Clark Chermayeff. But then they could always bring another barn to their property and use that just for storage. After all, farmers do.□

Shingle Style Revival

New Life for a Rambling Connecticut Residence

INTERIOR DESIGN BY [illegible] CURRIE
TEXT BY C. D. B. BRYAN
PHOTOGRAPHY BY DURSTON SAYLOR





"I think we kept the best of what the architecture was about," says Allen Finkelson of the 1890 house in Washington, Connecticut, that he and his wife, Susan Wexler Finkelson, completely restored. The 10,000-square-foot Shingle Style house, which is called The Rocks, had been faced in mustard-yellow stucco in a 1950s renovation.





OPPOSITE: Nautical motifs characterize the third-floor staircase: The handrail, made of carved mahogany, terminates in a dolphin's head, while a hemp rope runs along the wall.

"We paid a lot of attention to the original photographs of the house—they were an enormous help during the restoration," says Allen Finkelson (at left, with wife Susan).

BELOW: "The first thing we did was literally tear down all the draperies and let the light come in," Susan Finkelson says. "It was a very dark house." The living room contains some of the newly restored windows. The tilt-top table, left, is 18th-century American. Manuel Canovas fabric covers bentwood Aalto chairs, the sofa and the lounge chair; stripe fabric from Donghia. Rocking chair, rear, is from Knoll. Needlework pillows, Doris Leslie Blau.



"Because of the scale of the house, we chose to paint most of the rooms in variations on one color, which finally unified the entire structure," says interior designer Robert Currie, who worked closely with the Finkelsons on the project. The octagonal dining room, accentuated by finely detailed white-painted woodwork, features a leaded-glass built-in cabinet. The plank-top table is 19th-century English. In the entrance hall beyond, a triangular painted barn louver hangs over the fireplace. The leather armchairs are from Pace.

"IT WAS EVERYTHING we *didn't* want," Susan Wexler Finkelson says of The Rocks, the huge cedar-shingled late-nineteenth-century house she and her husband, attorney Allen Finkelson, bought about four years ago in historic Washington, Connecticut. "I wanted a stark white Richard Meier house in the Hamptons," she explains. "Allen wanted the warmth, the family feeling of being in a house in the woods with trees. So I was fair," she remembers, laughing. "I said, 'Well, we'll spend one day in Connecticut and see.' "

Allen Finkelson liked Washington, Connecticut. His two older children were then in boarding school there; he was active in the school and had friends in the area. The Finkelsons spent a rainy day in the old eighteenth-century town looking at country houses with a broker, but Susan was afraid of being stuck out in the woods. She and Allen had a small daughter and were planning to have more children.

"I kept saying to Allen, 'I want to be someplace where I can walk to get a container of milk,' " she explains. Near the white church at the corner of the village green was a small general store with a soda fountain where it was possible to get not only milk but bread and the Sunday *New York Times*. Susan liked this part of the community better.

They looked at a couple of houses on the green and, not moved by any of the ones they saw, drove by chance past The Rocks.

"What's that?" Allen asked.

"Oh, *that* . . . ?" the broker said unenthusiastically. "Well, that's been on the market for two years. I'll be happy to take you to see it. . . . "

They entered the driveway. The gardens and hedges were badly over-



As elsewhere in the house, the woodwork in the master bedroom—originally dark walnut—was painted white. "Though it was beautifully crafted, the woodwork was overly decorative," Currie explains. "To simplify the detail, we edited certain aspects in all the rooms, removing mantels, closing up niches and cleaning up all the extraneous carvings and moldings." Quilted blanket is French cashmere, as is table covering. Antique linens cover the bed, which is backed with gray wool from Manuel Canovas. Stark carpet.

grown. The house was faced in mustard-yellow stucco; on the inside it was ornamented with cherubs, gargoyles and finials. There were also heavy furniture, dark walnut paneling and boxed ceiling beams, the intervals between them painted red. Bordello-red brocade draperies covered the windows, red rugs the floors. The décor was oppressive. Still, as Susan recalls, "If you kind of peeked at this house out of the corner of your eye you'd think, 'Well, it *could* be wonderful.' "

Back outside, on the caved-in front porch, Allen turned to his wife and said, "All right, make up your mind. Do you want it or don't you?"

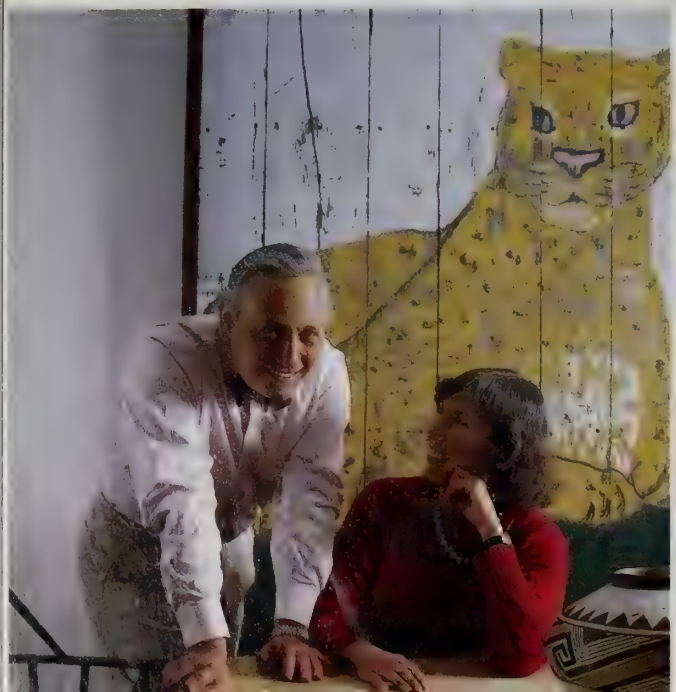
Susan Wexler Finkelson, then co-owner of a successful Madison Avenue specialty shop, was accustomed to making fast judgments; but this time she didn't know what to say. The house was nothing she had thought they would ever dream of—or *want*. She was thinking of how big and dark it was. She was thinking of the yellow stucco. "I really think we need to speak with someone who knows what can be done before I answer that question."

"Fine," the real estate broker said. "I'll give you a list of people and we'll call and see who's available."

An architect walked around the house. Inside, there was a photograph of The Rocks as it had been—covered in cedar shingles; there was no stucco. They showed him the photo. "Can this be done?" Allen asked. The architect said it could. A second man inspected the structure and pronounced it basically sound. The Finkelsons' subsequent offer on the house and all it contained was accepted; and they spent the first of their sleepless nights.

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"We dreamed of making these changes for twenty years," says Michael Malcé (below, with Jolie Kelter), describing the ground-floor renovation of their Greenwich Village brownstone. ABOVE: In the living area, a circa 1830 arrow-back Windsor bench stenciled with cherries and strawberries is paired with an 18th-century coverlet with a tree of life motif.



A Manhattan Sampler

Michael Malcé and Jolie Kelter's West Village Brownstone

INTERIOR ARCHITECTURE BY MICHAEL PIERCE AND D. D. ALLEN
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DURSTON SAYLOR

"It used to be so dark," recalls Malcé. "We needed a bright and energetic background for our folk-art collection." OPPOSITE: In the living area, a wing chair upholstered with a southwestern blanket and a cricket covered with a hooked rug fragment rest upon a Navajo rug. The 20th-century table is "part of a family collection of tables with carved wooden human legs," says Malcé. The 18th-century fresco came from a Massachusetts tavern.



IN 1966, MINDING his mother—"which no grown man does," he laughs—Michael Malcé bought himself a house. It's been home ever since for him and Jolie Kelter, his partner in life and business (the folk-art business—they own and run a shop nearby). "It's kept us in the same place, grounded us, anchored us," he says.

The landmark four-story brownstone sits securely on a treelined, cobblestoned street in Manhattan's West Village. "Jane Street," Malcé notes. "A street you can call by its first name. A very friendly street. There used to be a bakery on the corner, the Eclair Bakery, and when you walked by at midnight or one A.M. the bakers would greet you with a pastry."

The house's most agreeable feature is its grassy verge of garden, which boasts what Malcé insists is the tallest and oldest elm tree in the neighborhood. "The birds see this wonderful tree and they light on it," he says. "Sometimes they even stay for a few days on their migrations north or south." The tree seems to attract only the fairest of fowl—a parliament of chickadees, grackles, yellow finches, bluejays, bluebirds, hummingbirds and cardinals. Further countrifying the scene is a wild box turtle that Kelter and Malcé found trudging across a road in Woodstock, New York, in 1970, carrying *his* house on his back. "In the Big Apple he eats cat food out of a spoon," Malcé offers, adding: "He goes underground two weeks before Halloween and comes back up around Mother's Day, sometimes that very Sunday."

Unhappily, the garden floor of the town house had only one small window on this world. And a window that discouraged light: What did filter through was pinched and blotched. "We wanted the inside to have more connection to the outside," Malcé says. "For twenty years Jolie and I dreamed of making changes."

And now they have, with the help of architects Michael Pierce and D. D. Allen. The job at hand was to transform the family's main living area—a small dungeon-dark kitchen, a small dungeon-dark dining room and a small dungeon-dark living room that made up the ground floor of the house—into a lake-light space that would also function as a showcase for the couple's personal collection of folk art. "Living with the kind of things we sell reinforces our love for them," Kelter explains, "and our conviction that they are things other people will love."

Pierce and Allen knocked down all the interior walls and "blew out" the back wall, replacing it with a wall of windows. Garden light leapt in. They then proceeded to create what they call a "tripartite situation." The kitchen, which had been in the back, they made the focal point of the new space and put in the middle, where its two counters would form a kind of U-shape to the living and dining areas on either side. "I love to cook, and I never liked being segregated, closed off from my family," Kelter says. "Now that the kitchen is in the center, everyone participates—gone is the sexism of the woman as cook."

The living area had remained at the front of the house, and the dining area had been repositioned from the middle to the garden side; there, an 1840 folk-art fireplace from Maine was installed at a slightly higher-than-usual level both for visual effect and to provide greater heat. The nineteenth-century mantel from Connecticut that crowns it still had its original blue milk paint, so the pillars on either side were painted to match it. "We also flipped the bathroom," Pierce adds. "It used to be on the left, and we moved it to the right, to free



"We wanted to bring our garden and the outside indoors," says Malcé. "Taking advantage of the light, we opened up the living area in the front of the house and the dining area in the rear near the garden." On the leather suitcase, foreground, which serves as a table, is part of their baseball glove collection. Next to the staircase is a 1920s table with carved wooden human legs that holds a prehistoric southwestern bowl.







OPPOSITE: In the dining area, a late-19th-century New England settle-table with original paint is partnered with 19th-century sack-back Windsor armchairs. The circa 1800 pine corner cupboard from Newfoundland displays a collection of English pottery and bowls of antique velvet fruit. The early-20th-century leopard painting was part of a barn siding found in Maine. ABOVE: Over the 19th-century fireplace mantel from Connecticut is a primitive painting featuring the sloop *New York* sailing on the Hudson River.

up room for the kitchen and give a more general open feeling. And we made the staircase to the upper floors straighter and more open, too." (Poking about in a barn in Woodbury, Connecticut, he and D. D. Allen had had the good luck to find antique pumpkin-pine floorboards that matched the house's original floors.)

When all was done and said, what Pierce and Allen had accomplished was to make a loft out of Kelter and Malcé's tiny, partitioned ground floor. White was the chosen color for the newly architected space, so that each object and piece of furniture would stand out in its distinction. "Because Jolie and Michael are always changing the art, both the background and the shell had to be very resilient," D. D. Allen explains.

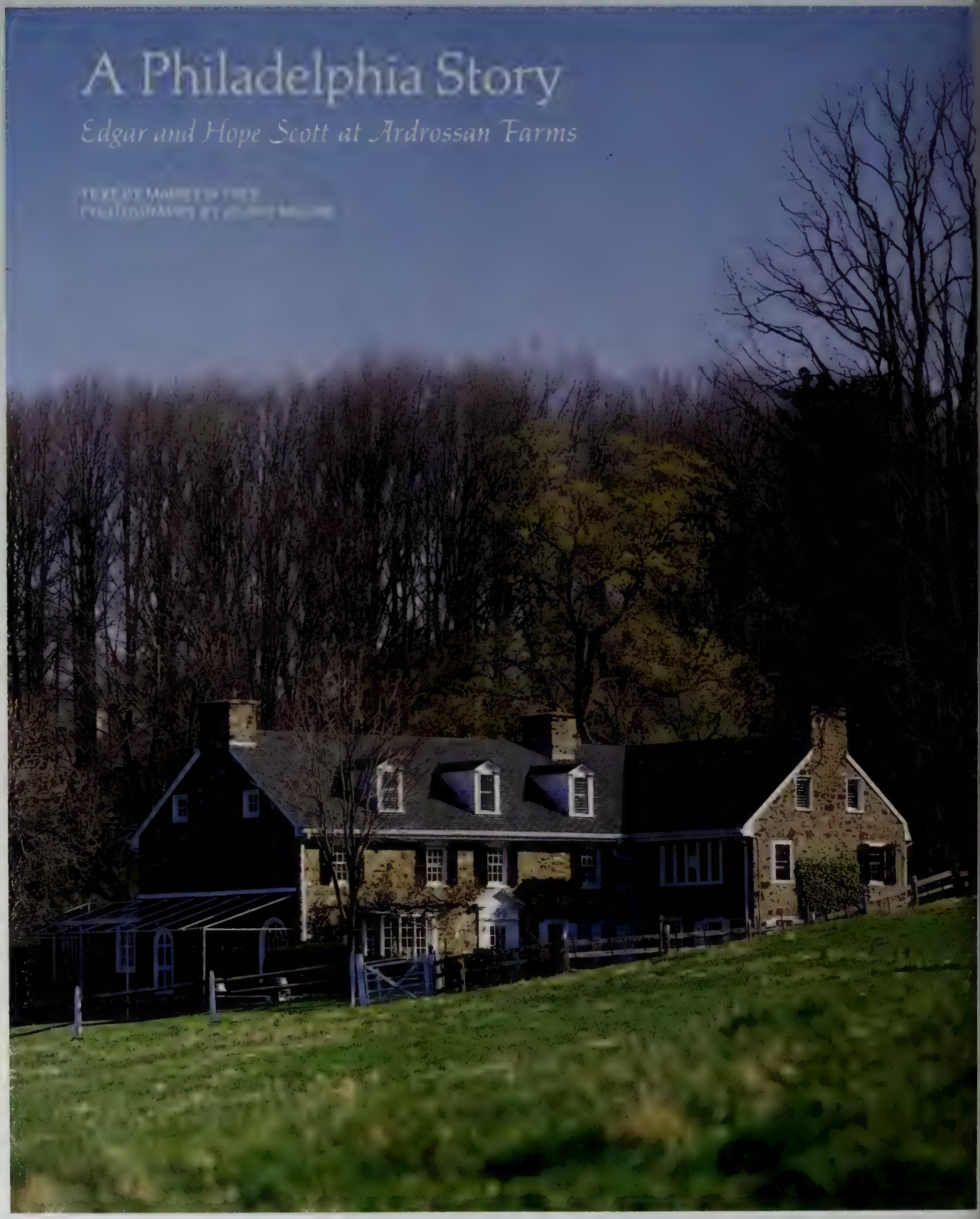
"When we first started buying folk art, it was at the bottom of everybody's list," Malcé says. "We really did some pioneering work in bringing it to the fore." Today his and Kelter's prized objects include their dining table, a settle-table from Maine that converts to a bench, the four early-nineteenth-century sack-back Windsor armchairs that flank it, and a nineteenth-century pumpkin-pine cant-back corner cupboard, a piece of furniture whose fortunes the couple followed for years. "It was on the cover of an auction catalogue—the only thing is, the auction was in Newfoundland," Malcé recalls. "Later we learned it had been bought by somebody in Vermont. *Years* later, a woman in Long Island called to ask if we were interested in buying some things, and when we walked in, there was our cupboard!"

On one wall of the house there's an eighteenth-century fresco of a willow, itself part of the wall of a tavern

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A Philadelphia Story

Edgar and Hope Scott at Ardrossan Farms



A 750-acre farm and dairy outside Philadelphia has been the family homestead of Edgar and Hope Scott for over 50 years. Their herd of prized Ayrshire milking cattle is descended from ones brought over from Scotland by Hope Scott's father. OPPOSITE: The fieldstone farmhouse was built in 1720. "It was renovated in 1923 by my father, Colonel Robert L. Montgomery," says Hope Scott (below right, with Annie). "It was his wedding present for my husband and me. We've lived here ever since. It's a typical Pennsylvania farmhouse in that it was built at the end of a valley with a stream that helps keep things cool in the summer." BELOW LEFT: A painting by Mary Cassatt, a friend and cousin of Edgar Scott's grandmother, hangs over the library mantel. At right is a pastel by Manet. BOTTOM LEFT: An antique carousel horse is set against the living room's bay window. BOTTOM RIGHT: At the north end of the living room, which was used as the kitchen in the 1800s, a portrait of Edgar Scott by George Weymouth is juxtaposed with a portrait of Hope Scott that artist and friend Augustus John painted in Ireland in 1930.











A second portrait of Hope Scott by Augustus John is flanked in the dining room by Irish crystal lusters and English dessert plates and tureens. The silver cup, on a table that was inherited from her grandparents, is a horse-show trophy won in the 1950s.

WHY DOES Mrs. Edgar Scott worry about a sick cow? For the very good reason that she owns and runs one of the biggest and finest herds of Ayrshires in the world. As she explains, "These are the descendants of the bull and nine females that my father, Colonel Robert L. Montgomery, brought from Ardrossan, Scotland. That's the same village where generations of our Montgomery ancestors were born. Now Ardrossan Farms, Pennsylvania, is the family place where five more generations of Montgomerys and Scotts have been born, and grown up amid horses, donkeys, cows and dogs on one of the last working farms near Philadelphia."

Running a large farm and dairy would be a full-time job for most professionals, but it is only one part of Hope and Edgar Scott's busy lives. The main residence, an eighteenth-century fieldstone house set in the rolling green hills of Villanova, is alive with guests, books, pictures, grandchildren, ideas and a great deal of laughter.

Anyone who has seen *The Philadelphia Story* by Philip Barry should know that Hope was the inspiration for Tracy Lord, the independent heroine who was played in both the stage and film versions by Katharine Hepburn. Edgar Scott, a successful businessman and an accomplished



The guest room is arranged with twin four-posters and a collection of framed photographs of Augustus John drawings. Reflected in the door's mirror is a captain's chest. At right is a print of *Mr. Plunket Steward and His Cheshire Hounds* by Frank Voss.

aconteur, was also an enthusiastic ennis player and dancer. Their myr- ad interests are joined in the house vhere they have lived since their vedding in 1923.

The property has a rich history. "In 720, near the main house," says Hope Scott, "a spring house was built ver the source of a stream for conve- ient access to water. The structure lso served as the earliest school in he area. Schoolrooms were built over springs for warmth in those days, since they did not freeze in winter, and in summer they kept milk and butter blessedly cool."

Over the years, the main residence has changed to some degree; however, the well-proportioned interiors, with origins dating before the American Revolution, meld easily with the imprint of the present owners and all the comforts of today.

"After a horseback ride on a cold winter's day, we are grateful for the warmth from the large walk-in fireplace in the living room," says Hope Scott. "It was the traditional source of heating and cooking over the previous two hundred years." The pewter and copper tankards and dishes on the mantelpiece overhead are also relics of the 1700s.

The countryside, seen through a large bay window, is an important part of the living room, constantly



ABOVE: The fieldstone spring house, built in 1720 at the source of the stream, originally served as the first schoolhouse in Radnor Township. OPPOSITE: "Horses are a major part of my life," says Hope Scott. "In the past I rode fourth-generation horses that I had broken in and trained."

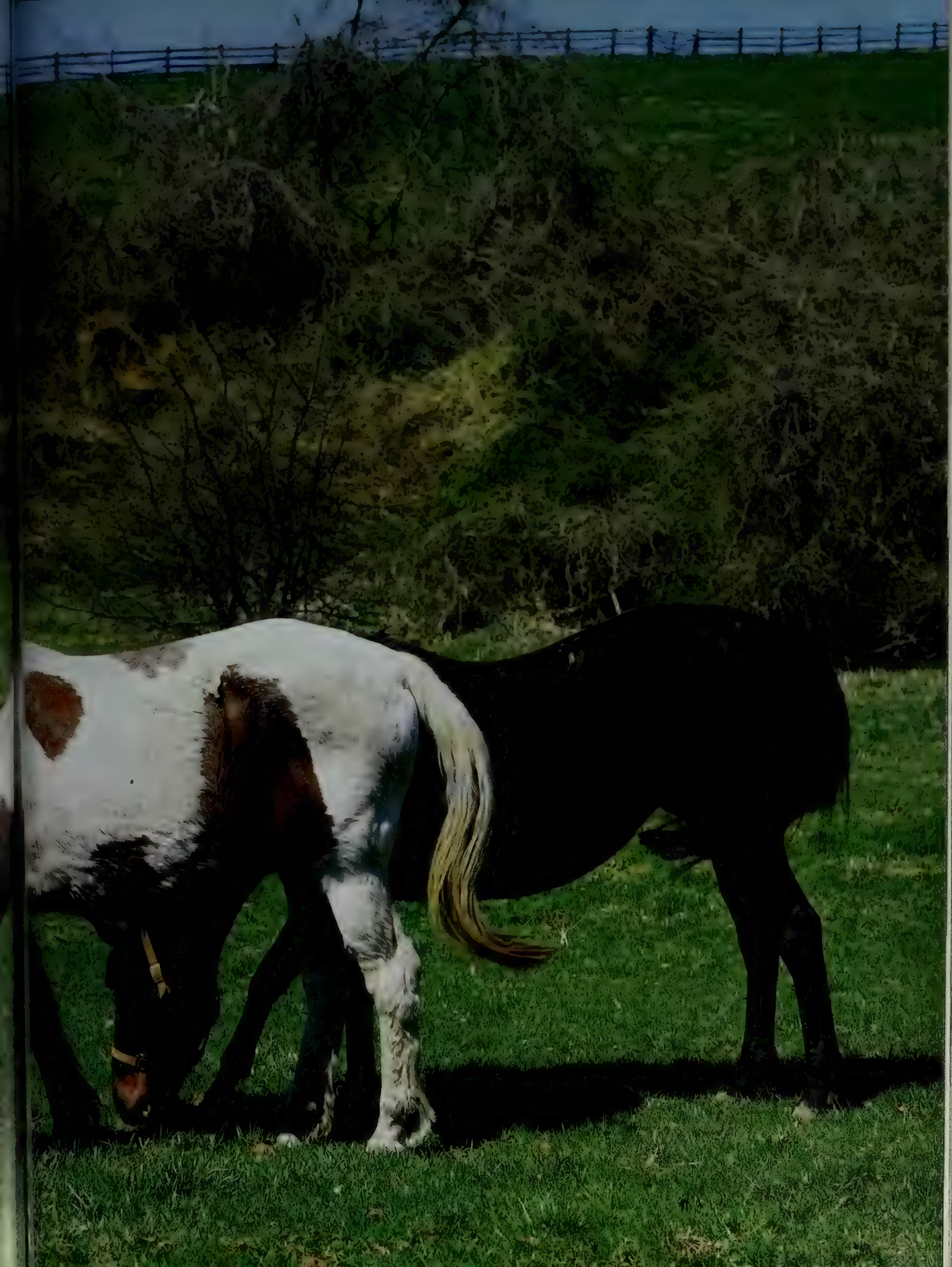
changing with the drama of the seasons and the movement outside of clouds, birds or a galloping horse or two. The walls are hung closely with paintings—most by the English painter Augustus John, a good friend of the Scotts' and well known for his free spirit and rollicking life. His animated 1930 portrait of Hope Scott is surrounded by serene pictures of the artist and his family engaged in bucolic pleasures.

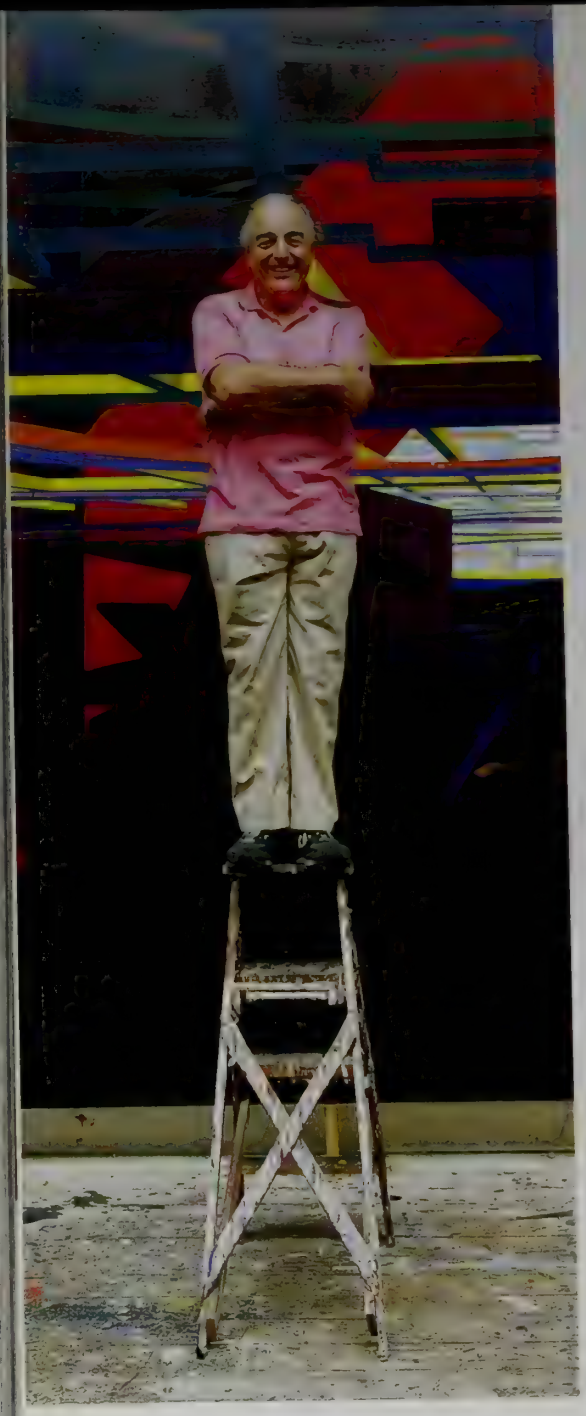
Edgar Scott points out, "Our house is mostly furnished with English and American antiques of the eighteenth and nineteenth centuries that were inherited from both our families. There is an English grandfather clock in the hall that came from Hope's favorite uncle and a suite of dining room furniture that came from Hope's grandparents. The crystal hurricane lamps sitting on the library mantelpiece were originally used as footlights at Covent Garden before the invention of electricity."

"The most delightful inheritance of all," continues Hope Scott, "are the paintings by Degas, Manet, Corot and Mary Cassatt bought on trips to Paris by Edgar's grandmother. The works were chosen with the advice of her friend and cousin, Mary Cassatt, from the ateliers of her fellow Impressionist friends."

The photographs and drawings in Edgar Scott's dressing room "are a witness to my life," he says. "Primarily there are pictures of Hope, my parents, children, friends and favorite horses. Over the fireplace is a print by Toulouse-Lautrec, and reflected in the mirror is a drawing by Millington-Drake of Glitter Bay, the Palladian beach house in Barbados that we owned for many years."

The dining room, enlivened by a second portrait of Hope Scott by Augustus John, was recently decorated in honor of her birthday. The table was a crowded still life of flowers, candles, silver, porcelain horses, Crown Derby plates and crystal. The current generations of Scotts and Montgomerys gathered to toast her and, like their predecessors, affirm a rich heritage of loyalty to family, friends and the land. □





THERE ARE THOSE who pride themselves on the number of names listed in their address books and the galactic breadth of their social connections, but Al Held is not one of them. "I know almost nobody in Woodstock," says the painter, making it sound as if social anonymity were a coveted status. To Held it is. Every weekend he leaves his Manhattan loft for the quietude and isolation of Woodstock, New York, where the telephone seldom rings and he can safely pursue what he considers the highest reward

"It's pastoral, but the space is very dynamic," says artist Al Held (above left) of the Woodstock farm he purchased 25 years ago and transformed into a country retreat. He and his wife, curator Kathleen Monaghan, live in the low-slung barn near the ceramic-tiled silo; beyond the willows, two haylofts serve as studios.



Al Held's Catskill Pastoral

The Artist's Studio and House in Woodstock, New York

TEXT BY DEBORAH SOLOMON

PHOTOGRAPHY BY BILLY CUNNINGHAM



"My work is more concentrated here than in Manhattan," says Held. ABOVE: A drawing is mounted near artist's tools in the drawing and watercolor studio. "The barns are very pure," he says. "The space is thrilling."

RIGHT: "What's unusual about the painting studio is that it has no posts—it's clear open space," says the artist. Two of Held's large-scale abstract pieces, *Pan North* and, against the far wall, *Vortex*, were completed in 1988.

of his profession—a good day's work.

Held, a stocky, amiable man of sixty, speaks about himself and his work with an ease that seems fitting for an artist who taught at Yale for years. "Woodstock," he says, "is very different from places like East Hampton or Provincetown, where you have an extension of the New York art scene, sort of like summer camp for the art scene. If you're living in New York in the winter and you move to East Hampton for the summer, you have a continuation of the same dialogue and relationships and tensions. Here, you're away from the scene."

Held and his wife, freelance curator Kathleen Monaghan, live in a large, luminous, gray-painted barn on a hill overlooking the Catskill

Mountains. A tall silo lined with copper-colored ceramic tiles stands beside the house, evoking the days when the place was a dairy farm and cows wandered the grassy slopes. Held purchased the property in the early sixties and proceeded to equip his new house with plumbing, heating and electricity, not to mention such luxuries as closets and oak floors. "I did everything except the outside walls," he says.

The artist's studio, which is approximately the length of a city block, is housed in a second barn on the property. "When I first saw it," Held recalls, "I knew that I wanted it. I was naive. I didn't know anything about land or buildings. All I knew was that it was an extraordinary space and I wanted it for a studio." Unlimited space can have its drawbacks, however, and heating it is one of them. When the temperature drops, Held moves his workplace to a smaller barn reserved exclusively for drawing and watercolor.

One might think that a man who purchases a ramshackle barnyard and spends twenty-five years turning it into a delicious country house—complete with a swimming pool and an English flower garden—enjoys nothing so much as the chance to work on it. Yet Held would he happy if he never saw a hammer or a hoe again. "I used to enjoy planting the grass and painting the barns, but not anymore," he says. "Now I just stay inside my studio. My main country activity, from beginning to middle to end, is painting."

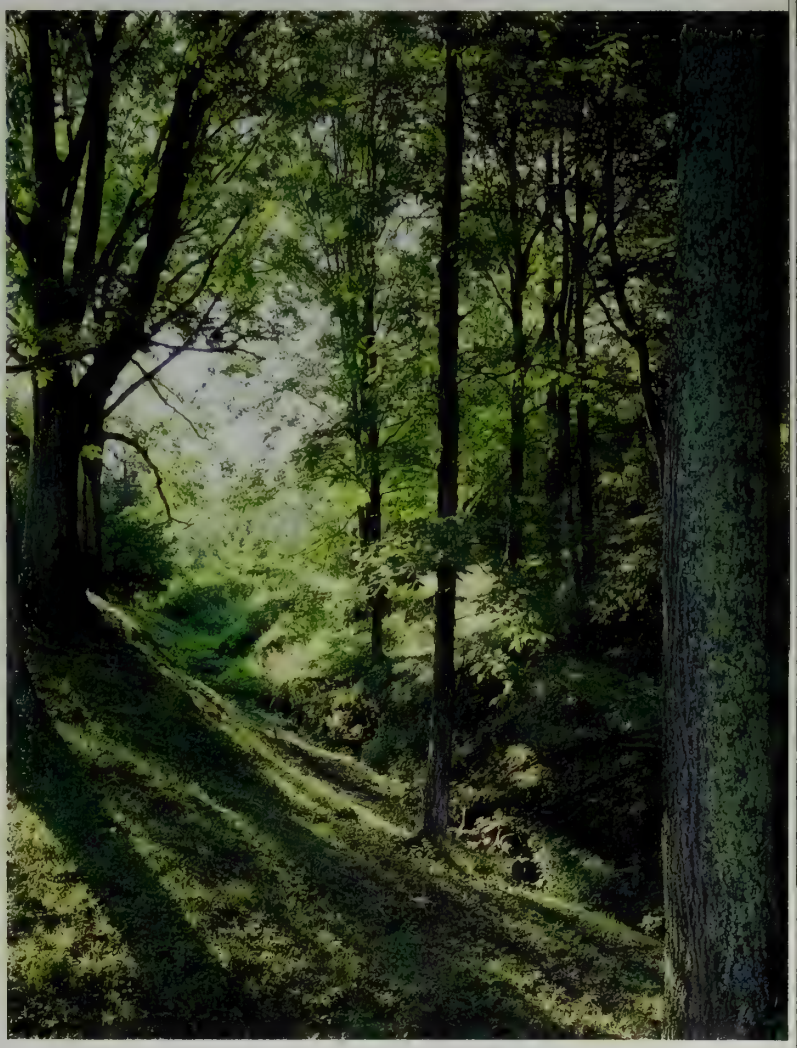
Since he first started painting in the 1940s, Held has always favored abstraction, and his recent work is no exception. These days he's producing large-scale paintings in which cubes and spheres of neon-bright color hurtle through layers of deep, receding space. They look futuristic, but in some ways they're thoroughly old-fashioned, restoring spatial depth to abstract art and striving for the "zoom perspective" one sees in the

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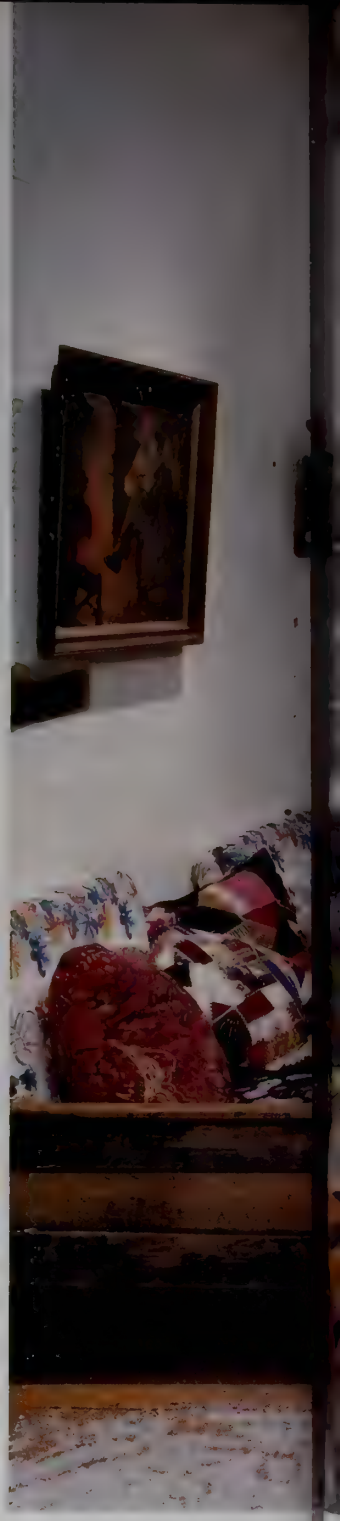
"In Woodstock Kathleen and I have the chance to finish the conversations we've started all week long," says Held. BELOW: A weathered cart and an old saw blade mark one studio entrance.



BELOW: "A brook runs through our ravine part of the year," says Monaghan. "We gather flowers and berries in the woods, which opens onto a meadow where we have picnics in summer."









"We think of the old house as a typical Florida cracker house," says Kay Drummond of the rural lodge on the Florida gulf that she and her husband, Luther, have restored. "Guests would 'come calling' by the wagonload for a visit or a quilting bee," adds designer Michael Blocker. ABOVE LEFT: The late-19th-century wood-frame house is situated on 400 heavily wooded acres. LEFT: The kitchen house is now used for entertaining by the Drummonds, who wanted to preserve its original earthiness. A cupboard from Tennessee and worktables from North Carolina are mid-19th century. The table at far left is original to the kitchen.



ABOVE: On the front room floor, white pond sand swept into swirls was once used for insulation and hygiene. "The quilt that hangs from the ceiling was lowered on quilting day," says Kay Drummond, who took small license and turned it so the pattern faces down. The sofa was actually a bed used by slaves or itinerant workers; the painting above it, *The Banjo Player*, is by Oliver Kemp. A spinning wheel from North Carolina bears its original paint; a bureau-bookcase from Tennessee is circa 1830. Nearby, the small square porch table is painted with polka dots. Paisley pillow fabric from Brunschwig & Fils.

Florida Pioneer

A Woodland House on the Gulf Coast

INTERIOR DESIGN BY MICHAEL BLOCKER, ASID
TEXT BY BETH DUNLOP
PHOTOGRAPHY BY PETER VITALE





OPPOSITE: The enclosed and remodeled back porch is now a dining room with a fireplace built from bricks found on the property. On the wall, a hand-hammered barn hinge and a child's rocking horse; by the window, a flax-spinning wheel. Rocking chairs and native American cane baskets are from North Carolina. A tartan rug is typical of those popular in the late 1800s, says Blocker, "when rugs were used sparingly."

DEER AND WILD TURKEYS roam free through the pecan, pine and scrub palm trees in the remote Florida preserve of Luther and Kay Drummond. In fact, it was only after agreeing to buy these four hundred acres of virgin woodland that Luther Drummond discovered there was a house at all; the land was so untouched, he recalls, "you could barely see the road." Buried beneath a tangle of vines, however, was a frame pioneer's house dating back to the late nineteenth century. The Drummonds succumbed to its simplicity and honest charm—and its graceful curved front porch—and decided to restore it.

This is an unusual country house in that it is a mere ten minutes—if psychologically an entire century—away from the Drummonds' town house in Chiefland, about thirty miles southwest of Gainesville. Luther Drummond is president of the family-owned Levy County State Bank. He and his wife grew up in Chiefland, and their families go back five generations in rural north-central Florida.

The Drummonds wanted this primarily as a family house, a place where they could retreat for the winter holidays and the hunting season with their fifteen-year-old son, Gray. They also wished to commemorate the history of Florida life as their forebears found it. Simple touches—a trunk that had been Luther's great-grandmother's, a bench that belonged to Kay's great-great grandmother—bring it all back home.

To do so authoritatively, their designer, Michael Blocker, first turned to original sources—family records, reminiscences of the Otter Creek area, books of domestic history. A premise was made at the start: that this had not been a hardscrabble rural homestead but a more enlightened one. The Drummonds found a single piece of English china under the kitchen house, a clue to the tastes of those pioneer settlers.

That this was a trimmed-wood frame house, rather than a more typical log cabin, showed that the original owners, the Colliers, were a family of some means. They had come to Florida in 1855 from a South Carolina plantation and thus were likely to have had a more refined heritage than others in the area. And even though Otter Creek was distant from the sources of hard goods, the railroad

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ABOVE LEFT: Floral stenciling, paned windows and old fixtures ensure that an additional bath resembles the rest of the house. LEFT: A high-post bedstead, circa 1840, dominates the master bedroom. The colorful crazy quilt and rustic porch bench at the foot of the bed are from the late 19th century.

Antiques: Country Clocks

Marking Time with Provincial Style

TEXT BY RICHARD CONNIFF





Tall Case Clock, Riley Whiting, United States (Winchester, Connecticut), circa 1820. Painted pine case and wood works; 85" high. Intimations of country life abound in colorful array throughout a highly decorated clock (detail opposite). As was a common practice of Whiting's, the dial is boldly inscribed with his name. Kenneth & Ida Manko, Moody, Maine.

THERE IS SOMETHING relentless and unlovable about a digital clock. It has no movement, no poetry. It does not tick away the minutes but merely enumerates them. In Falstaff's world view (as expounded by Prince Hal in *Henry IV, Part One*), it was superfluous to ask the time at all "unless hours were cups of sack, and minutes capons, and clocks the tongues of bawds. . . ." He would have been dismayed with our undebauchable liquid crystal wonders, so ubiquitous they trivialize time's passage.

How pleasant, by contrast, to contemplate clocks that were a home's principal piece of furniture and its heartbeat, ticking and whirring and bonging ceremonially in front halls or on parlor mantels. The clock as a living thing, a member of the household, enjoyed a relatively brief epoch, from the mid-seventeenth century, when the pendulum came into use for regulating clock movements, to the mid-twentieth, when electricity made wind-up clocks seem inconvenient. But its hold on the imagination has been long-lasting.

Such clocks were produced in extraordinary profusion and variety. London and Paris, leading centers of the craft, not only produced large numbers of clocks but spun off apprentices and imitators, who in turn spurred competitors of their own, farther and farther into the provinces. The early clocks had immediate mechanical and aesthetic appeal, and their moon wheels and calendar dials gave an irresistible sense of connecting the owner to the harmonies of the universe. Clockmakers sprang up everywhere. On the Danish island of Bornholm, a shipwreck containing a load of English tall case clocks bound for Russia inspired a local industry

RIGHT: *Tall Case Clock,* Silas Hoadley, United States (Connecticut or Massachusetts), circa 1820. Painted pine case, wood works, brass; 79" high. A rural interpretation of the formal "Roxbury"-type case is painted to simulate highly figured mahogany and inlaid ornamentation. David A. Schorsch, Inc., New York.

that thrived for many years. Tradition has it that clockmaking began in Germany's Black Forest after a traveling salesman brought home a simple wooden clock from Bohemia.

Collectors have naturally tended to favor the elegant masterworks of such great urban clockmakers as Thomas Tompion of London and Boston's Simon Willard. But the law of supply and demand is such that dealers have increasingly espoused the work of provincial clockmakers as well and found virtue in simpler rural styles and local idiosyncrasies. With any clockmaker, the question of who made what is complicated. Even the leading craftsmen relied on parts manufactured elsewhere; the white-painted dial faces on many American tall case clocks, for instance, were imported from Britain. Clockmakers also typically contracted with independent cabinetmakers to produce more or less elaborate dust covers, the columnar tall cases, for their clock movements. In his book *Country Clocks and Their London Origins,* Brian Loomes argues that provincial clockmakers were actually *less* likely than their better-known urban counterparts to rely on ready-made components, for the simple reason that it was cheaper to manufacture everything themselves: "This does not make the product better; on the contrary it would almost certainly be inferior in quality of execution than the

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OPPOSITE: *Shelf Clock,* Seth Thomas, United States (Plymouth, Connecticut), circa 1832. Stenciled mahogany and pine case, wood works and painted glass; 31" x 17¼". A transition shelf clock, whose form derives from the pillar-and-scroll case design popular between 1817 and 1830, exhibits influences of both the Federal and Empire periods. Carved paw feet at the base reflect the prevailing vogue. Pearl & Ira Prilik Antiques, Lido Beach, New York.





Killearn Farm

F. William Free's Hudson Valley Horse Farm

INTERIOR DESIGN BY ABIGAIL FREE
TEXT BY JOHN GRUEN
PHOTOGRAPHY BY ALEC MARSHALL

Killearn Farm, set amid the rolling hunt country of Millbrook, New York, is the 500-acre estate of F. William Free. There, the advertising executive breeds Thoroughbreds for racing and raises registered purebred Angus cattle. BELOW: The shingled barn, built at the turn of the century, now houses stalls for mares in foal.

KILLEARN FARM, the five-hundred-acre estate of F. William Free in Millbrook, New York, is just over an hour's drive from Manhattan. Yet its approach through the winding Hudson Valley progressively turns the landscape into vistas of Gainsborough-like sweep and grandeur.

It was in this idyllic setting in the early 1800s that a group of farmers and landowners founded Millbrook, a community where gentleman farming became an attraction and agriculture an art of sorts. But soon the nucleus of life would center on field



sports—most notably the hunt and all forms of riding. Along with major cattle farming, horse breeding became the tradition, and even today, old Millbrook families sell their Thoroughbreds all over the world.

A love of horses has long played an important part in the life of F. William Free, the vice-chairman of the New York advertising firm of Laurence, Charles, Free and Lawson. A man of charm and formality, Mr. Free was drawn to the decorous conventions of English country life and to the aristocratic ideals of Jefferso-



ABOVE: Surrounded by formal gardens, the house was designed in the Greek Revival style by Tristram Coffin—a descendant of the famed New England architect of the same name—in 1832. The wing at left was added in the 1920s.





ABOVE: Free stands before a paddock of grazing Thoroughbreds; beyond is the yearling barn he designed in 1982. "The Millbrook landscape is unexploited. It's a unique community where horse breeding has been a way of life for generations."





nian gentleman farming. Too much of his life, he admits, had centered on the tension-producing gambits of the advertising world and on a peripatetic way of life that found him residing alternately in England, France and elsewhere in Europe. Settling at Killearn Farm was the fulfillment of a dream that he had nurtured for years; and, though he maintains a residence in Manhattan, Free has chosen an elaborate country existence in Millbrook as a horse breeder and owner who also races some of his horses.

Free's twenty-two-room Greek Revival house was built in 1832 by Tristram Coffin, a descendant of the renowned New England architect of the same name. Once the residence of the Coffin family, the house was later acquired and renovated by Alfred B. Maclay (one of the greatest equestrian awards is still the Maclay cup). In 1977 William Free purchased Killearn Farm, with its handsome house, spectacular gardens, pastures, paddocks, horse barns and woodlands.

The house, which is perched on a hill, is of classic English proportions. Inside, the living room (once the ballroom), dining room, matching sitting rooms, bedrooms and guest rooms (each enhanced by Adam fireplaces) offer patrician yet informal comfort. Here, William Free is frequently visited by friends and neighbors, and particularly by his five grown children, two of whom, daughters Abigail and Molly, have turned Killearn Farm into a family affair.

Abigail Free, an interior designer, decorated the house, and Molly Free and her husband, John McClement, are involved in developing Pumpkin Hollow Preserve, a 480-acre property that William Free acquired when he purchased Killearn Farm.

For Abigail Free, decorating her father's house proved daunting. "I was very nervous about it," she admits. "My father taught me everything I know about color and taste and beautiful things; also, he's a perfectionist. So I had my trepidations. Because the place is quite big, I looked for ways to make it more intimate. I created corners—small, cozy seating areas. And upstairs, I fashioned a suite for Dad that includes his bedroom, studio, office and bath. It's his own personal haven. For the rest, I had fun being as eclectic as possible."

"Abigail has a most original turn of mind," says William Free. "For example, I had some very distinct ideas about color, but Abigail amazed me by going in a completely different direction. Where I saw yellow, she saw aubergine. Where I saw a more complex arrangement of furniture or objects, she saw simplicity and clarity. And every room has its own small surprises. I was stunned by how striking and right it all was."

Although the ambiance of the house is predominantly English, Abigail Free has included the odd American chair and table as well as French and Swedish pieces. Carpets, draperies and fabrics suggest an Oriental influence in both color and pattern. And William Free's various collections, from the toy soldiers in the living room to the shells in one of the guest rooms, are perfectly at home.

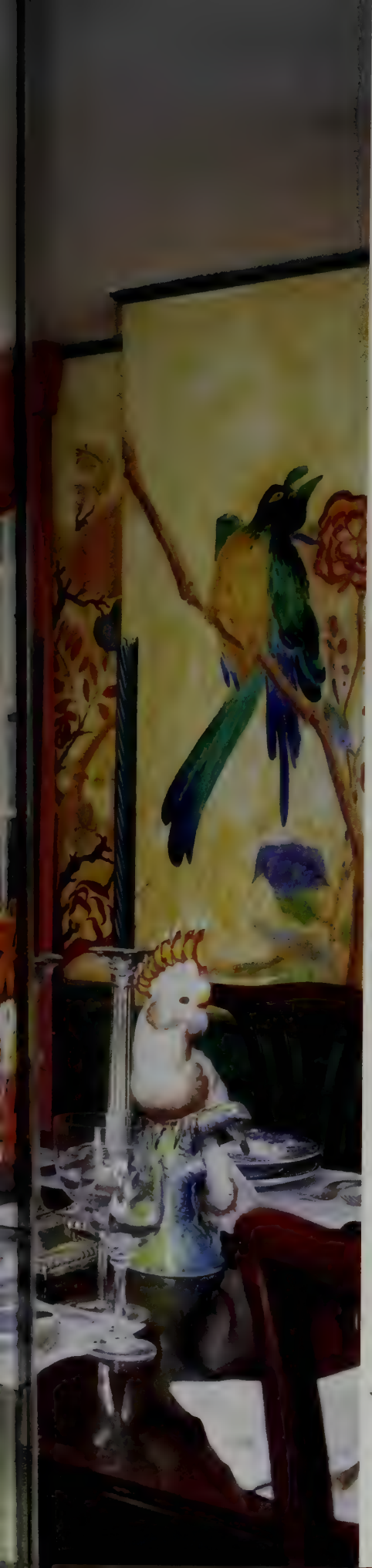
"Every room is quite different in décor and spirit," notes Abigail Free. "I used my father's collections in the guest rooms so each one would have a theme. One is called the Napoleon room, because it has a lot of Napoleonic memorabilia. Another is called the pear room, where we have a number of Dad's pear paintings."

While a series of fine English and American still lifes, hunting scenes and animal paintings adorn the walls, the most striking of the artworks is a large mural depicting Chi-

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"We wanted to retain the house's elegant qualities while creating more intimate areas," says Abigail Free, who designed the house's interiors for her father. Horse figures line the mantel in the paneled living room, once the ballroom. The horse paintings are from William Free's collection of animal and hunting scenes, while the small jockey figure on the table at right wears the racing colors of his stable.







ABOVE: An informal mix characterizes William Free's bedroom. A circa 1810 Hudson River primitive work hangs above a small 1870 portrait of a dog; the horse painting is English, circa 1780. Carpet is Heriz. Drapery fringe from Scalamandré.

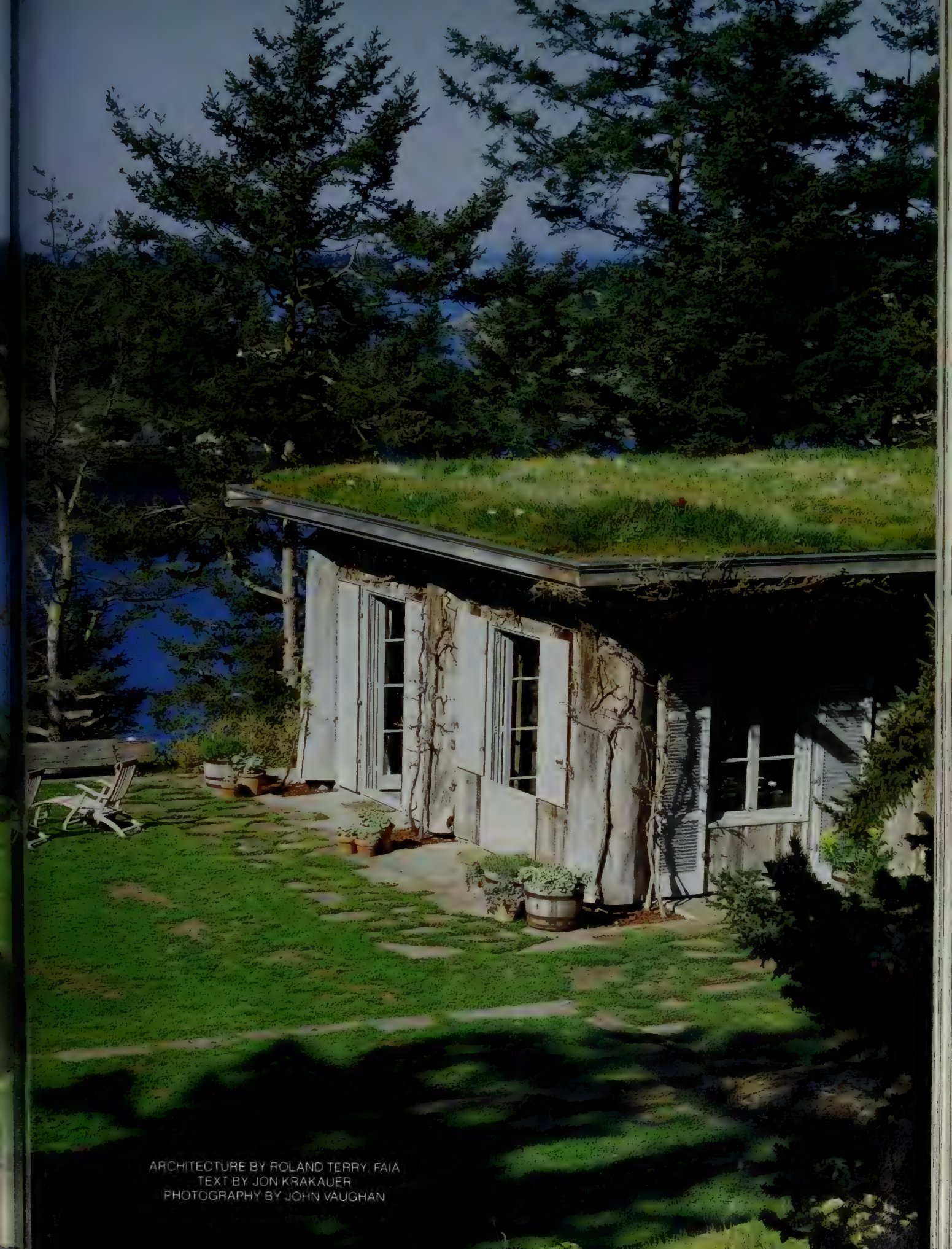


LEFT: Inspired by 17th-century Chinese wallpaper, the dining room mural was painted by William Free, who also paints still-life and figurative works. Table and chairs are Chippendale. ABOVE: Free, who says he loves "all the farming activity that goes with the place," restored the circa 1915–20 greenhouse in 1980.

In the San Juan Islands

Driftwood and Sod Shape a Seattle Architect's Residence





ARCHITECTURE BY ROLAND TERRY, FAIA
TEXT BY JON KRAKAUER
PHOTOGRAPHY BY JOHN VAUGHAN

PRECEDING PAGES: "The site provided a natural meadow with rock outcroppings, ancient trees and a superb view to the Strait of Juan de Fuca," says Seattle architect Roland Terry of the setting for his house in the San Juan Islands. To echo the native landscape, he gave sod roofs to his studio, left, and the main residence, right. Driftwood logs gathered from the islands' beaches frame the house. BELOW: The fireplace wall in the living room is made of stone brought from Sun Valley, Idaho, to match the local stone outcroppings. Cane chair and ottoman from McGuire. OPPOSITE: Bookshelves made from barn boards line a living room wall. At upper right is a self-portrait of Terry. The mosaic floor was designed by James Wegner. Chairs are English country Sheraton.

The weathered finishes are hallmarks of the modern Northwest idiom.




THE GREAT FACADES OF PARIS
HISTORY OF CHINA
THE ENGLISH GARDEN
KARSH PORT

"I THINK IT'S immeasurably easier to design a house for yourself," muses Seattle architect Roland Terry, "although I guess a lot of architects don't feel that way. They get so uptight about making a monument to themselves, a statement to the world, that it hangs them up." Terry—whose design credits include a number of acclaimed West Coast residences and the striking interiors of Honolulu's Kahala Hilton—says matter-of-factly, "To tell the truth, this house was one of the most satisfying projects I've ever done, because I didn't have to answer to anyone but me."

It's not hard to understand why Terry is so pleased with his home. The dwelling, surrounded by a tableau of moss-covered rock and wind-tortured six-hundred-year-old fir trees, sits high on a craggy coast of one of the San Juan Islands, about seventy miles north of Seattle, at the center of a brooding, storm-swept seascape. Sixty precipitous feet below lies a rock-ringed cove that's home to seals, tufted puffins and an extended family of otters. Just outside the cove, pods of killer whales forage for salmon in the cold, foggy waters of the Strait of Juan de Fuca.

"This little corner of the world is very special," the architect says. "I figure the trees in the yard have been growing since the time of the Italian Renaissance. This end of the island is a lot like Big Sur or Monterey, only wilder and more beautiful. That's a secret we don't usually tell outsiders about, of course.

"Actually, this was such a magnificent piece of property," Terry confesses, "that it shouldn't have had anything built on it at all; it really should have been left in a completely natural state. With that in mind, I made a point of building the house without cutting down any trees, and designed it to intrude on the landscape as little as possible."

The floor plan is deceptively simple, consisting of an elongated rectangle partitioned into symmetrical chambers by the means of seventeen oversize posts. The posts—fashioned from driftwood logs almost three feet in diameter collected from nearby beaches—support a grid of exposed, rough-hewn beams that in turn support a flat sod roof. "Sod roofs are a great Scandinavian tradition," Terry explains. "The moss and grass blend the structure into the natural setting, and in the spring the sod bursts forth with wildflowers and daffodils."

The dwelling's success, to a great extent, is attributable to the fact that Terry considers himself a designer of interiors and gardens as well as an architect. A native of Seattle, he graduated from the University of Washington School of Architecture in 1941, when it was one of the top architecture schools in the nation. "At the time," he says, "there was a close link between the architecture school and the art school, which instilled in me an abiding interest in interior design."

The building's abundant stonework, overhanging eaves, generous use of wood, and weathered finishes are hallmarks of the modern Northwest idiom made famous by the residential designs of Ralph Anderson, Arthur Erickson, Paul Hayden Kirk and Pietro Belluschi, but the Terry house's uncluttered lines and high-ceilinged geometry also bring to mind considerably older, less likely influences: specifically, the impeccably proportioned sixteenth-century villas of Andrea Palladio. "Palladio is one of my heroes," Terry claims unabashedly. "I've always been very interested in classical proportions, especially how they relate to internal volumes. You know, it's pretty hard to improve on the golden mean; the Greeks and Romans got it right the first time around."

Terry, it turns out, has a knack for bringing together what at first blush appear to be wildly incongruous design elements to create a seamless, logical and enormously pleasing whole. For example, some of the interior paneling, a limestone fireplace in the master bedroom and the nine-foot shuttered French doors repeated around the building's perimeter were salvaged from a neo-Régence château. On paper, this wealth of elaborate Continental millwork and gilt hardware would seem to be an overly sumptuous—even garish—addition to the rugged, lichen-crusted barn board and driftwood that dominate the dwelling's interiors, but the juxtaposition of such disparate materials was in fact a stroke of genius.

Terry made the unorthodox combination work by stripping the eighteenth-century paint from the French paneling with a strong varnish remover, then staining the oak with a wash of ferric chloride. This gave the paneling a silver luster that was a perfect complement to the subdued, natural finishes of the rest of the house. The restrained color scheme throughout the dwelling is the ideal backdrop for Terry's eclectic collection of art, which ranges from paintings by Mark Tobey, Guy Anderson, Georges Mathieu and Florence B. Terry, the architect's mother, to antique scrimshaw, Balinese carvings, a Kwakiutl totem pole from southeastern Alaska and a nineteenth-century Dutch clock.

Nobody would say that Terry's house lacks drama, but it's a wonderfully understated drama that defers to the majesty of the natural setting. "I'm interested in very simple elements," Terry explains. "What's most important to me is achieving a pleasant relationship between the internal volumes. And that's actually a lot more difficult than it sounds. It can't be done by any rigid, universal formula. It depends, more than anything else, on highly developed intuition. You might call it an art."□

OPPOSITE: In the architect's studio, a French door with an arched transom window frames a view of trees and the Strait of Juan de Fuca. The flanking bookshelves hold Terry's collection of architecture, design and travel books. "It was my objective to build a structure of materials and textures relative to the Pacific Northwest," says Terry, summing up his design.

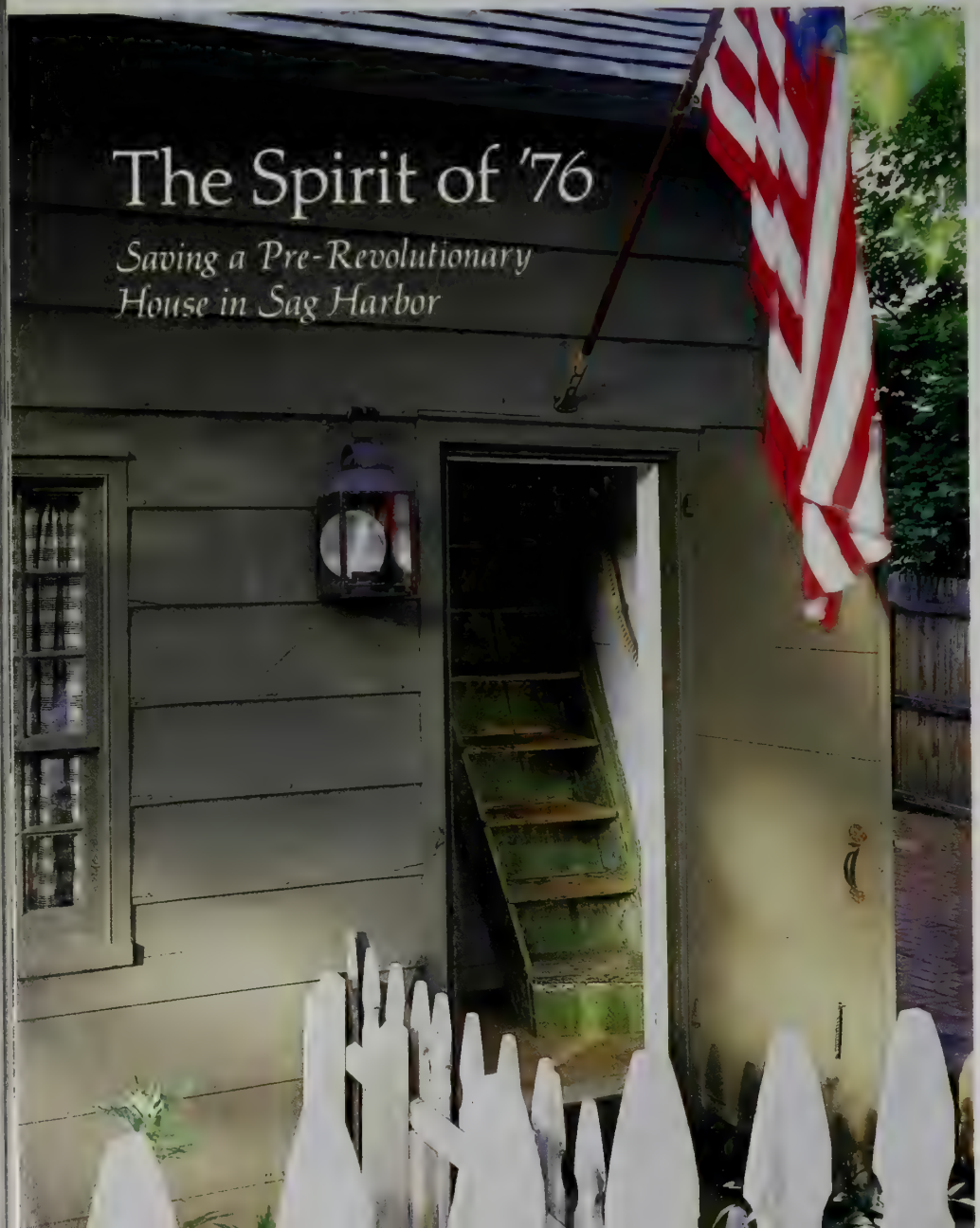






The Spirit of '76

Saving a Pre-Revolutionary House in Sag Harbor



Sag Harbor's smallest house, now owned by designer Robert Lewis (above left, amid part of his collection of American Queen Anne chairs) and his wife, Joy, is rich in Revolutionary folklore. ABOVE: The earliest part of the circa 1750 house, measuring only 14½ by 16½ feet, was a ship's store for John Hulbert. The flag is a replica of one thought to be carried by Hulbert, who raised the first company of minutemen from the Hamptons and, says Joy Lewis, "pledged his life and fortune to the Revolution." LEFT: Inside the front door, stairs built like a ship's ladder lead to the loft.



INTERIOR DESIGN BY ROBERT K. LEWIS
TEXT BY ROBERT FIZDALE AND ARTHUR GOLD
PHOTOGRAPHY BY BILLY CUNNINGHAM

"MY HUSBAND IS like one of those evangelists who love every fallen woman they see and feel they must save her, except that he loves every derelict house he sees and wants to save it," says Joy Lewis, the wife of interior designer Robert K. Lewis. Lewis comes by this admirable compulsion quite honestly. Both his maternal grandfather and great-uncle, Paul and John Kasurin, were architects who emigrated to America from Finland, together with Eero Saarinen's father, Eliel. After settling in Michigan, all three were involved with the Cranbrook Academy, the art and design school founded in the 1920s by the elder Saarinen.

Wherever Lewis has lived—and he has lived in many places—restoration has been going on. When he resided in Washington, it was the time of intensive restorations on Capitol Hill and in Georgetown. When he spent two years at the Rhode Island School of Design, there were restorations in





ABOVE: In the early sitting room, a painting on sailcloth rests on the mantel, which holds forged-iron eel spears. On the bench are shards of redware found under the house. RIGHT: Displayed in the sitting room's Long Island corner cupboard are black transferware for the American market, a scrimshaw salt-and-pepper stand, a stoneware crock, an 18th-century print of New York and a 1771 "Plain and Serious Address to the Master of a Family." On the table, more shards found on the site. Throughout, Robert and Joy Lewis have tried to "respect, collect and interpret."

Providence and Newport. Even as a student he became involved; as a summer job, he and some friends opened the first shop in the then-rundown arcade in Providence. It soon caught on and was followed by others in what is now one of the country's most attractive Greek Revival arcades.

During the four years he studied at Cornell's College of Architecture, Lewis maintained his interest in restoration. At the same time he was attracted to the Bauhaus movement, and those interests continued to grow throughout graduate studies and trips abroad. Shortly after marrying, he and Joy were driving through Maine when suddenly Robert's evangelical eye fell on a very large, very beautiful house badly in need of saving. In a spectacular case of impulse buying, they purchased it on the spot. "It was a total wreck," Robert Lewis recalls. "Many animals had lived in it, but forty acres for six thousand dollars was irresistible."

Every weekend they drove from their home in Boston to Maine to work on the house. Even after they moved to Cold Spring Harbor on Long Island's North Shore, where they live now, they would make the seven-hour drive to Maine each weekend to continue the restoration. "But," says Joy Lewis, "we loved it."

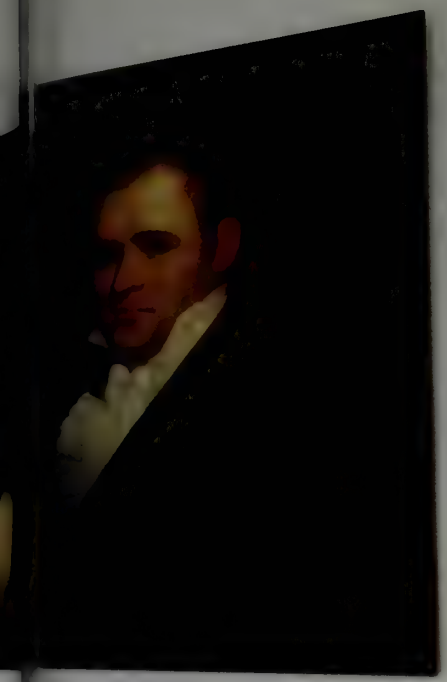
On their first visit to the picturesque old whaling town of Sag Harbor in eastern Long Island, Lewis noticed a "very small derelict ruin" of a house; it was, in fact, the smallest house in Sag Harbor as well as one of the oldest still standing. "This was a completely different challenge," he says, "and equally irresistible."

The earliest part of the house was

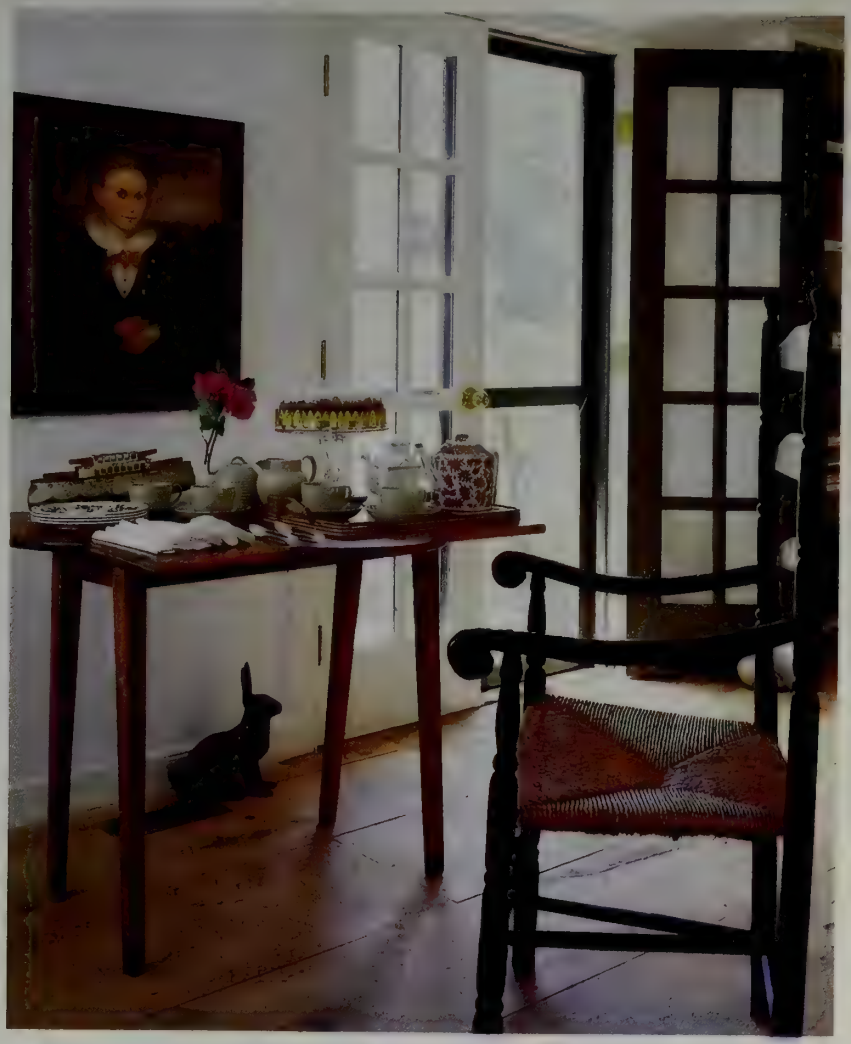
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Long Island







ABOVE: Over a birch drop-leaf game table in the porch room is Orlando Hand Bears's portrait of a child holding a cat. A tea service includes Wedgwood drabware. A painted ladderback great chair comes from Long Island.

LEFT: Also in the porch room are portraits by Sag Harbor painter Abraham Tuthill. The top shelves of the bookcase feature Rockingham glazed pottery. Banquette fabric, Jack Lenor Larsen. Pillow fabric from Clarence House.

RIGHT: The sleeping loft was set into the original structure in 1774, when the shop became a dwelling. On a Long Island sea chest, a replica of the America's Cup holds early-20th-century flags. Ralph Lauren striped ticking.





BILLY CUNNINGHAM

Rustic Frame for a Modern Collection

The Connecticut House of Katharine and Nicholas Fox Weber

TEXT BY R. W. B. LEWIS PHOTOGRAPHY BY LISL DENNIS

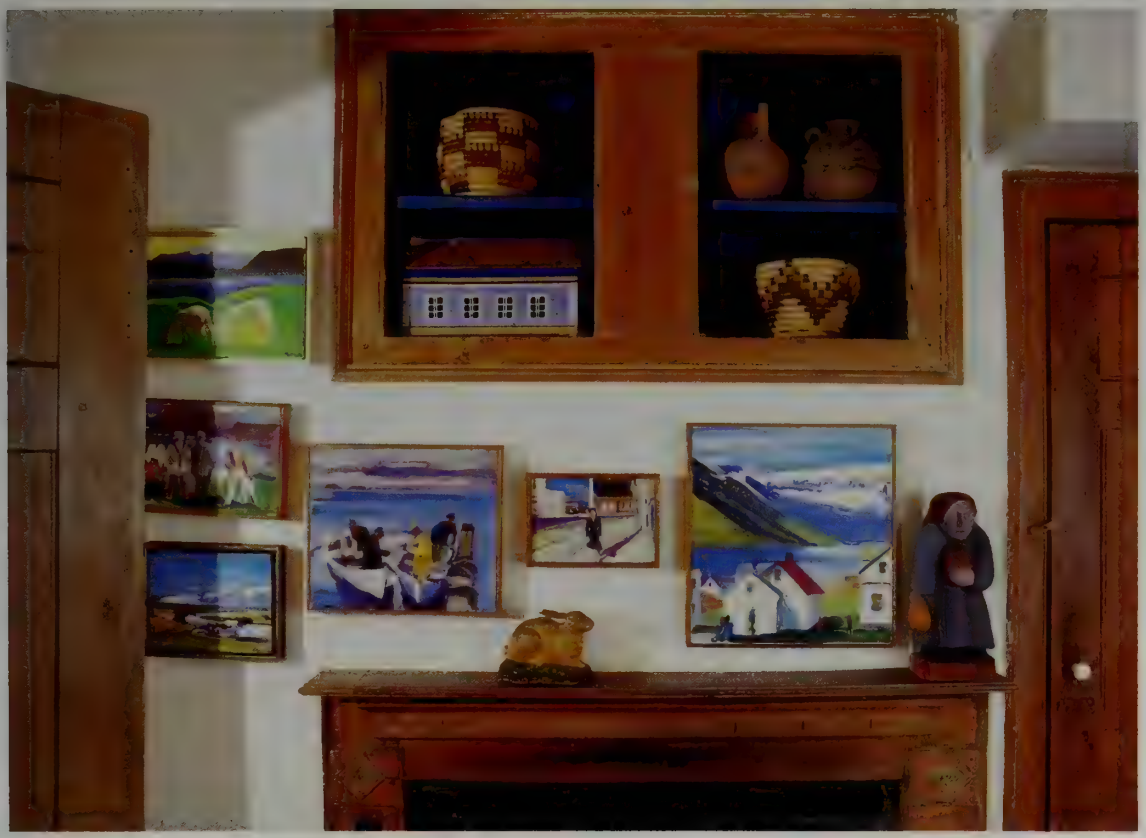
THE CONNECTICUT home of Nick and Kathy Weber is a beguiling form of autobiography. Most old houses, no doubt, come sooner or later to reflect the changing tastes and interests of their occupants. But the Webers' domicile—a "salted Cape" set in the central Connecticut hills—has all the air of a colorful ongoing narrative written by the family themselves.

The eighteenth-century farmhouse was bought in 1977, one year after the marriage of Nicholas Fox Weber and Katharine Swift Kaufman. It showed a distinct rustic elegance—*too* rustic, since goats roamed the living room. The young couple cleaned up, moved in and set forth their furnishings, mostly American country tables and chairs that harmonized nicely with the Colonial mantel in the living room, the bake oven in the dining room, the hand-axed ceiling beams in the bedroom.

In 1981, not long before the birth of their first child, Lucy, the Webers purchased a barn in upstate New York and had it moved to Connecticut and converted into a sizable addition. "The massive frame would have allowed for vast open spaces," Kathy Weber says, "but that was precisely the effect we chose to avoid." Instead, they maintained the smaller scale of the main house, continuing "its series of snug, enclosed spaces."

"We feel the living presence of the maker in everything we have."

"The house had never been tampered with. It had none of the usual additions, deletions, fixtures or other Victorian 'improvements' suffered by most eighteenth-century New England houses," says Katharine Weber. She and her husband, Nicholas Fox Weber, moved a New York State barn next to their Connecticut residence (opposite) and created a seamless whole to house a "mostly modern" art collection. BELOW: Six scenes by Icelandic painter Louisa Matthiasdottir, from 1970 to 1986, hang over the living room mantel. BOTTOM: Nicholas Weber, executive director of the Josef Albers Foundation, is a devoted collector of that artist's work. *Coming Early*, 1965, counterpoints a birdcage Windsor chair and early high chair.





BELOW: Works on paper—"often with a second image on the back," says Katharine Weber—are a dominant theme of the collection. Three drawings by André Derain add a subtle presence to the library, complemented by the original woodwork, which was retained throughout the house. Pottery ranges from 19th-century German Bunzlau ("a country pottery that's almost unknown here") to rural French to New York spongeware. OPPOSITE: In the living room, a very early Mondrian landscape of a Dutch farmhouse hangs above *Microscopy*, a Richard Stankiewicz sculpture from the 1950s. At right is another Albers oil on paper. Child's chair in foreground is Swedish; the rest of the furnishings, including a sack-back Windsor armchair and rocker, are American. Windows are left uncurtained to catch the light.





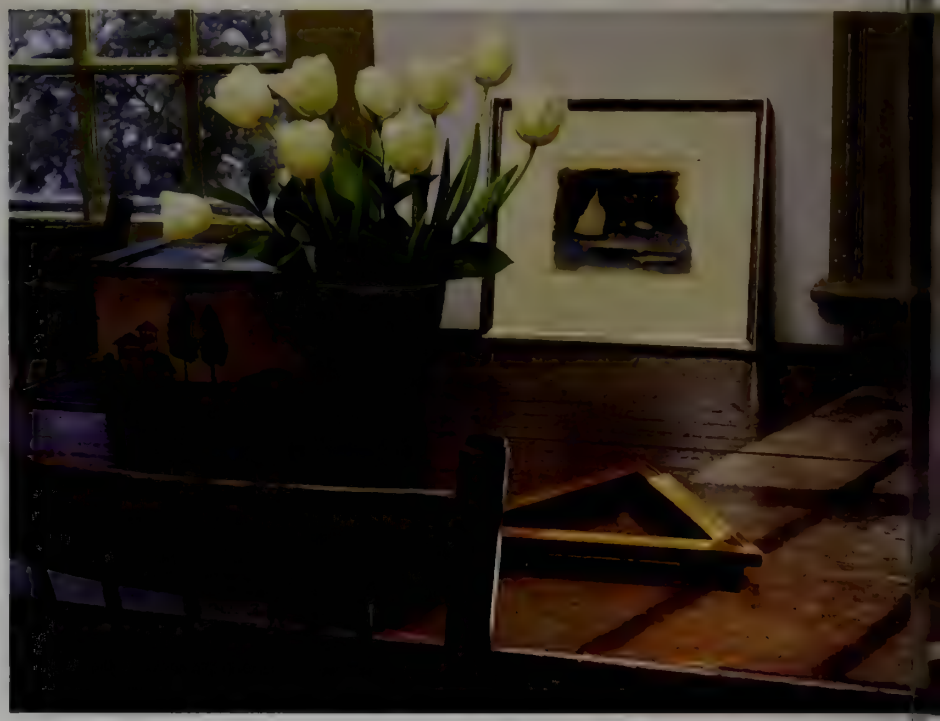
There are paintings everywhere within those snug spaces, and every one has a personal relevance for the Webers. Take the various *Homages to the Square* of Albers. Nick Weber is director of the Josef Albers Foundation and was guest curator of the artist's spectacular 1988 retrospective at the Guggenheim. During his graduate years at Yale he was introduced to the aged but still vigorous Albers, and by the time of the latter's death in 1976 he had become an attentive friend. Many of the famous "squares" now glow and throb in the Webers' house—the *Homages*, Nick has written, "have their feet on the earth and their heads in the cosmos." An enchanting study for *Open* of 1940 hangs companionably above some pieces of abstractly decorated Bunzlau pottery (nineteenth-century German) on a side table. Anni Albers's screen print *Orange Meander* adorns the wall of their younger daughter Charlotte's bedroom, next to her collection of gaudy umbrellas.

Nick Weber was still in college when he heard his mother raving about a show of two extraordinary painters hitherto unknown to her. (Nick's mother, Caroline Fox Weber, is herself a talented painter. Several of her delicate Irish landscapes greet anyone ascending the Webers' front stairs.) The artists were New Yorker Leland Bell and his wife, Louisa Matthiasdottir, born in Iceland. Nick at once bought a painting of Louisa's with a hundred dollars he'd earned giving tennis lessons. Now there are many Matthiasdottir paintings around the household: serene, meditatively Romantic (as in Wordsworth) evocations of Icelandic scenes, "visual and human glories," as Nick has called them.

With Leland Bell, Nick Weber feels a special affinity, as he explained eloquently in his 1986 book about the artist. The nine paintings by Bell, var-

iously placed, include a portrait of his wife; several versions of *Morning*, a dramatically erotic sequence; and *Standing Nude* in the master bedroom.

Among the other artists who play their parts in the domestic pattern are Mondrian, Derain, Balthus, Bonnard, Nicolas de Staël, the sculptor Richard Stankiewicz and the American Impressionist William S. Horton. What about the relationship between the paintings and the furnishings? Nick Weber replies: "We feel a freshness



RIGHT: On a library table, a small watercolor by Nicolas de Staël is offset by an unusual triangular cribbage board; the painted box, thought to be Danish, is paired with a tulip-filled vase by Irish potter and family friend Philip Pearce. The Webers, who have a second home in County Cork, visit the country often.

Irish artisans Stephen and Simon Pearce crafted the dining room's pottery and glassware. Above the fireplace are a Leland Bell painting (left) and an Albers square. Albers's study for *Open*—a large work now in the Guggenheim—hangs over Bunzlau pottery at right.



and immediacy in all of our things. None is particularly formal or ornate —no stiff eighteenth-century portraits. And modern furniture would have been equally out of keeping." He pauses. "Most of all, we feel the living presence of the maker in everything we have."

Katharine Weber's history and current activities are no less in evidence in the house. On an upstairs wall hangs a draft of George Gershwin's

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LEFT: Twin themes of the Webers' lives—books and art—converge in the master bedroom. From left are Nicolas de Staël drawings, two Leland Bell paintings and a work by American Impressionist William S. Horton (a wedding gift to the Webers from his descendants); in foreground, a Bonnard drawing.

The barn features a glassed-in porch made from extra framing. Landscaping, says Katharine Weber cheerfully, runs to "a lily bed with weeds, dying grass and overgrown hemlocks. There's also a sledding hill in winter that makes a nightmare croquet course in summer."



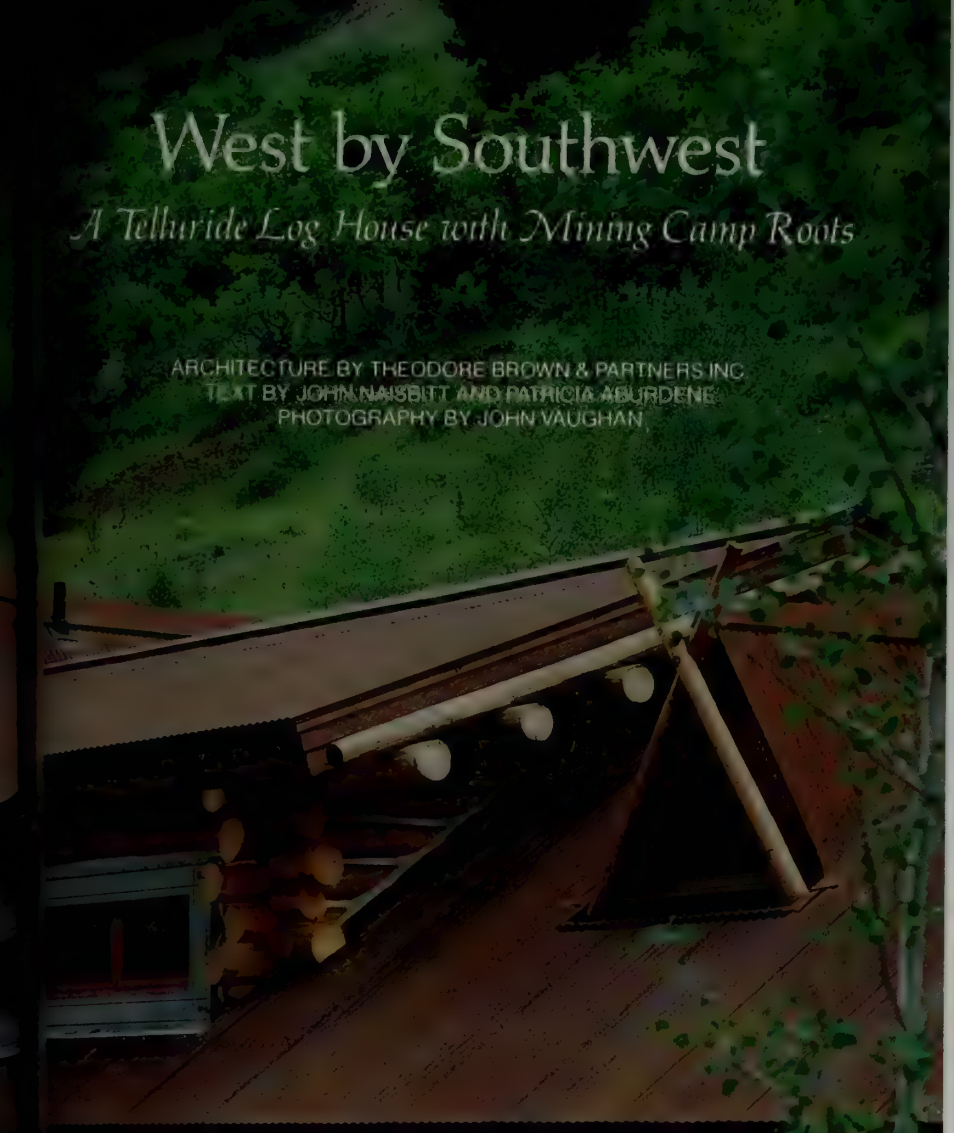
BILLY CUNNINGHAM



West by Southwest

A Telluride Log House with Mining Camp Roots

ARCHITECTURE BY THEODORE BROWN & PARTNERS INC.
TEXT BY JOHN NAISBITT AND PATRICIA ABURDENE
PHOTOGRAPHY BY JOHN VAUGHAN



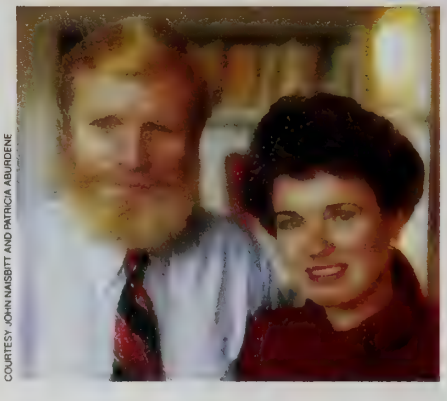




LEFT: "All the materials were inspired by the miners' shacks and ghost towns that populate the mountains around Telluride," says San Francisco architect Theodore Brown of the Colorado house he built of logs and concrete with a Cor-Ten steel roof for writers John Naisbitt and Patricia Aburdene. The small tower overlooking the sandstone entrance terrace provides 360-degree views of the area.

ABOVE: "The patterned 'tapestry' entrance door is designed as a wood weaving and creates a wonderful light pattern inside," says Brown. BELOW: Double glass-and-wood doors lead into the house from a deck overlooking the creek. "The strength of the concrete door and window frames matches the strength of the lodgepole-pine log structure," he adds.





COURTESY JOHN NAISBITT AND PATRICIA ABURDENE

THE HISTORIC SILVER- and gold-mining town of Telluride sits at 8,750 feet at the end of a box canyon surrounded on three sides by peaks that soar to 13,000 and 14,000 feet. Here, amid the radical beauty of the San Juan Mountains of Colorado, in what is today a ski resort and summer festival town, we spend six precious months a year in our log house designed

ABOVE: The log stair in the entrance hall leads to the mezzanine level and the master suite. To appear adobelike, walls are hand-waxed plaster; the floor is sandstone. The artwork at left is by Randy Lee White. LEFT: John Naisbitt, author of *Megatrends*, and his wife, Patricia Aburdene. The couple are coauthors of *Re-inventing the Corporation*. OPPOSITE: Called the "great room," the living room features a stone fireplace with a raised hearth and a plaster-fronted chimney. Bronze L. C. Tiffany candlesticks adorn the sofa table. Beside the fireplace are Mexican Cuerno-style chairs.







OPPOSITE: A mezzanine study is part of the double-height living room. "The mezzanine provides tree-house coziness for serious reading and writing," says Brown. The paintings are *Girl by Oven*, left, by E. Irving Couse of the Taos school and *The Navaho*, right, by Warren Rollins, founder of the Santa Fe school. ABOVE: Built-in seating is part of an alcove open to the kitchen/dining area and located at the base of the tower observatory. Contemporary Peruvian pots adorn the ledge above, part of a bridge structure that leads from the master suite to the tower observatory. *Bear in Window* is a pastel by Pamela Zoline. The small pastels in the alcove are by Warren Rollins. The floor is Mexican tile.

by Theodore Brown of San Francisco.

We had worked with Ted on a Postmodern renovation of adjacent town houses in Washington, D.C. But now we needed a mountain home, comfortable, earthy—high touch to balance a world of high technology. An entirely different project.

"When John and Patricia first talked about a log house I wasn't too crazy about the idea," says Brown. "I kept thinking of prefabricated log cabins—dark and cramped."

In collaboration, we addressed the challenges of working with logs: scale, light, other materials. Together we learned a great lesson: Logs are difficult, but when you take the time to understand them, to meet their demands, they live and breathe in a way that drywall and paint never can.

Ted researched what he felt were the best log houses built—Japanese and Finnish. Use of materials is key, he concluded. "You have to understand what logs are to be able to do more than just stack them," he says.

We did a bit of research, too. On a trip to Helsinki we visited Eliel Saarinen's house, Hvitträsk. The modern, open feeling he conveyed with the earthiness of the logs encouraged our quest for the perfect log house.

A log house is all of one piece inside and out. It reveals its structure, has a certain honesty. Most of all, this house pays homage to its materials, chosen for their ability to age.

"The worst this house will ever look," Ted told us more than once, "is the day you move in."

Saarinen's house was not made exclusively of logs. Neither would ours be. Though equidistant from Denver, Telluride is oriented toward Santa Fe. Here it is warmer, drier than much of the West. That suggested introducing the adobelike plaster, which brings light, texture and an interior finish.

Log and adobe symbolize a West/Southwest spirit of place. The weight of the logs is balanced with long stretches of bleached white adobe plaster. To soften the enormous mass of the logs, art and furnishings take their inspiration from the Southwest.



ABOVE: High-ceilinged and log-trussed, the kitchen/dining area looks out to the valley and mountains through a multifaceted, gable-shaped window. The dining table is surrounded by Mexican chairs; the chandelier is Spanish Colonial style. Cabinets are southern yellow pine. BELOW: The tub of the master bath is set in a raised window alcove. The gable shape of the window reiterates the room's high peaked ceiling. OPPOSITE: A pine armoire, which is actually built-in cabinetry running the length of the wall, provides closet and storage space for the master suite. Double doors under the sunburst design open to a secret passage that leads to the tower observatory. Laguna pot in niche is dated 1940. The Spanish-style chair and ottoman are upholstered with pieces of contemporary Turkish kilim.







"The home steps up the hill," explains Brown. "The base is layers of concrete and stone to blend with the creekside setting, and the roof shapes are compatible with the surrounding mountains." The kitchen/dining wing (foreground) overlooks Cornet Creek. "All materials used in the house were selected for their ability to age," he adds. "They'll look better with time and gain a patina."

To the mix of log and plaster, Ted introduced another forceful material—cement. "The problem with logs," says Ted, "is that they don't like being windows." The solution: framing the windows with "bucks," or forms made of concrete—possibly the only material that could match the bulk and strength of the logs.

Windows shaped like squares, triangles, octagons and rectangles are cut into the logs at five different levels. When shafts of daylight come through, the logs return to their origins—it's like being in a pine forest.

Cutting diagonally across the steep property is Cornet Creek, providing a symphony of soothing sound. The rose sandstone terrace steps down to meet the creek; the wood deck off the kitchen/dining wing projects fourteen feet over it. An arched bridge over the creek leads to the entrance.

The house rises up from the creek. Echoing the strata of the red cliffs above it, the materials of the house seem layered. There are river stones along the creek bed. Boulders were rolled out of the creek to make the foundation. Then come the logs, the concrete blocks and the Cor-Ten steel roof, its brown-orange rust blending with the warm color of the logs.

Cornet Creek is a bloodline to Telluride's past. On July 27, 1914, after a spectacular cloudburst, a river of mud between eight and ten feet high swept out of the creek through town. Everything not destroyed was buried in four to ten feet of mud.

On every anniversary of the famous Cornet Creek flood we have a celebration and say a little prayer for the future. Last year, in the midst of dinner, one of the guests motioned for everyone to come outside. Spilling out onto the terrace, steps and bridge, over the now-peaceful creek, we looked toward the end of the canyon and saw the most beautiful double rainbow of the whole summer. □


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A Chronicle of Ten Generations by the James River
continued from page 130

cream." When they repainted in 1962, it was for the first time since the 1830s. Years at Shirley travel in a different dimension.

The family saga enthralls and sometimes bemuses visitors from the moment they step inside and confront family portraits that were old when the American Revolution began. Of special interest to students of Colonial America is a circa 1720 life painting of Robert "King" Carter, considered to be the richest man in Virginia. The portrait is illuminated by a small light concealed in the top of a blue-and-white Chinese ginger jar. "I hate museum lighting," Mrs. Carter explains. In another room, "King" Carter's 1686 school copybook stands in a bookcase near a 1576 copy of the Magna Charta that was used by John Carter when he was secretary of Virginia affairs.

Many of the Carter family heirlooms are of a quality to agitate the most blasé experts and professional curators. The Louvre wanted to exhibit a 1705 portrait of Edward Hill IV, whose sister married John Carter. A matched pair of funeral hatchments, made for that brother and sister, is the only such set in the United States. Occasionally the Carters have loaned something to a museum, such as the Virginia-made wardrobe by John Selden recently displayed at the Governor's Palace in Colonial Williamsburg. A companion piece remains in Shirley's first-floor master bedroom, in good company: a superbly carved four-poster bed by Thomas Elfe of Charleston, and Robert E. Lee's baby bed, converted to a small settee. In the dining room are a pair of circa 1745 end chairs, their carved arms terminating in a characteristic dog head derived from the Carter coat of arms. They are attributed to Peter Scott of Williamsburg and thus are supernally rare. "Someone called and insisted that we sell them so they could be donated to a museum and *preserved*," Helle Carter says, with arch emphasis. "I said thanks, but the Carter family had been doing that for more than two hundred years."

The family silver collection, engraved with ancient Hill and Carter coats of arms, gleams on Hepplewhite and Chippendale sideboards and tables. The rarest is a large, heavy 1716 tray made of Britannia standard silver, an almost entirely pure variety decreed by William and Mary to discourage silversmiths from melting down coins. "There's probably nothing anywhere in the world to compare with that tray," says Hill Carter, a man not prone to hyperbole. He loves all the members of the irreplaceable collection, most of which were made by leading London silversmiths of the eighteenth century's second half: sugar baskets, tea caddies, teapots and tankards, and a punch bowl engraved with the likeness of Nestor, a famous Carter racehorse. All, the Carters say, were saved during the Civil War by a rather melodramatic expedient: They were lowered into a well for the duration.

These unrestored buildings form a Queen Anne setting unrivaled in North America.

A foreshadowing of that Late (in the local parlance) Unpleasantness occurred in the mansion's parlor, or withdrawing room, overlooking a lawn that reaches to the nearby James. Here Anne Hill Carter married Governor Henry ("Light-Horse Harry") Lee, a Revolutionary War cavalry hero. Among their future children would be Robert E. Lee; who as a youngster would often visit Shirley with his mother. Hence the baby bed in the next room.

Anne Carter Lee's father, Charles, had succeeded on a big scale. He was the man who laid by much of the Shirley silver, raced Thoroughbred Nestor and commanded the fresh interior paneling. He also fathered twenty-three children. But his most unusual exploit was probably the installation of hot and cold running water in the mansion. The terminus of this miracle was neither bath nor pantry but a point beside the dining room table: Irked by the kitchen servants' careless breakage of his expensive porcelain, he requested that the women of the family wash the dishes immediately after every meal.

That circa 1800 plumbing, unhealthily constructed of lead pipes and long since retired from service, was not the only mechanical pioneering at Shirley Plantation. In 1834 the then-master, named Hill Carter as today, installed central heating, a nearly incredible advancement for the time, especially in the rural South. A woodburning stove sent hot air through iron ducts to graceful brass registers, handcrafted to suggest wheels with swirling spokes. The system still works perfectly.

Today's Carters, with their three children, live mainly in the top two floors and finished basement, admitting the public to the main floor. As to what it's like when your family home is a National Historic Landmark, Hill is philosophical.

"Most situations in life have guidelines," he says. "It was a given that Shirley be open to the public. And, happily, people respond well to this house. It's not overwhelming; it's actually rather small and concise. They can identify with it. And basically I like people. I like to watch them, hear what they say about things; they are a source of infinite amazement and intrigue. Were it not for that, I would find the public aspect taxing."

To a family that mingles the bluest blood in Virginia (even Princess Pocahontas is a direct ancestor in the Carter line), Helle Klingemann Carter brought the relatively exotic infusion of Scandinavia. She was born

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Ten Generations by Virginia's James River
continued from page 216

and raised in Copenhagen. "But now I even think and dream in English," she says with a barely perceptible accent. She can even do a parody of that old Virginia idiosyncrasy, the pronunciation of Carter as "Cyahtah." As in "gyahden."

Hill Carter is a strongly built, informal man often dressed in work khakis, like the farmer he has been for most of his life. He came to Shirley as a child in 1928, when his father became resident manager. In 1952 Hill inherited sole ownership from his father's first cousin. In recent years he has leased the plantation's eight hundred acres to another farmer, but his children, the tenth generation of Carters, may resume active farming. "The kids are very close to the place," he says.

The earliest Hills had settled here beside Virginia's James River by the middle of the seventeenth century.

The Carters have been faithful stewards of Shirley Plantation's originality, but underscoring their right as the current legatees, they have made some appropriate marks of their own. Each picked out and added a period chandelier: "He polishes his and I polish mine," Helle says. She brought a roomful of her own family antiques from Denmark, furnishing an upstairs living room under the very nose of an 1820ish Carter, who looks handsomely down from her portrait by Thomas Sully. And Helle has worked for years to complete a set of new floral needlepoint coverings for Shirley's eighteenth-century dining room chairs.

"The continuity," she calls it. With continuity like Shirley's, it seems entirely possible that past generations *do* look back from the mirrors. □

Clare and Eugene Thaw in Upstate New York
continued from page 122

left in the United States that sold coloring tint for mortar, and got a softer-colored cement."

Eastover is still very much a working farm, with horses and a herd of Black Angus cattle, but the owners' chief passion is to walk miles and miles on the woodland trails that they have cut themselves on the approximately eight hundred acres they own. "Oh, we do get cabin fever," Eugene Thaw admits. "There are long stretches of time when we hardly see anyone. When we feel we might go bonkers, we get in the car for four or five days in New York, and go to the theater and to restaurants and so on."

On evenings when they are alone, the Thaws relax in the little sitting room in the eighteenth-century part of the house, listening to music and reading. The walls of the room are covered with watercolors of nineteenth-century domestic interiors, varying from palaces to humble cottages. Each one has a story, and Eugene Thaw's collecting stories are marvelous. Many of them take place in London, which he and Clare used to visit three or four times a year in pursuit of his profession.

"I'd say that we are manic, driven collectors wherever we go, and that's what makes a trip fun," he says. Clare spots things all over that I would miss, and I spot things she might miss. I think the key is I've never been able to understand any kind of art unless I've held it in my hands and owned it. It can't be just in a book or behind a showcase. If I want to learn about something I want to experience it, live with it."

The major part of the Thaws' collection remains in New York, where two secretaries work in the couple's apartment. "They're there every day," he says, "and I have a fax machine, so documents go back and forth, and I'm on the phone a lot."

Though he has distanced himself from the daily travails of the city, Eugene Thaw clearly hasn't retired from the world of art. □



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New Life for a Rambling Connecticut Residence
continued from page 157

All that the couple had decided upon when they started to interview contractors was to insulate the house, to replace the stucco with cedar shakes and to reshingle the roof, which was in disrepair.

The first contractor called them back two weeks later and said, "It'll cost seven hundred and fifty thousand dollars."

"For seven hundred and fifty thousand dollars," Allen told him, "I'll blow the house up and rebuild it!"

More time passed. A second contractor walked with Allen around the house. The man declined the job. "I'm too old for it," he explained.

The Finkelsons were commuting weekends from New York. They would drive up to The Rocks (its native, time-honored name derives from the outcropping of rocks on the property), enter the driveway, and their hearts would sink. At local cocktail parties people would say, "Oh-ho! You're the couple that bought The Rocks!" Other people said, "Aren't you *courageous!*"—a Connecticut Yankee euphemism, Susan worried, for "damn fools."

They found a contractor, Alfred "Beau" White, in Kent, Connecticut, but they couldn't find the right interior designer. "I'm not particularly fond of chintz and prints," Susan says, "and it was very difficult to find a person who could relate to the image we had."

Explains Allen, "We were looking for somebody who was not going to try to make the house formal, but instead kind of 'downscale' it so it would be more of a weekend house, more in keeping with having children running around."

The person who related to them was Robert Currie. Currie walked around the house and then sat with the Finkelsons on the banquette in the living room.

"Well," Allen asked, "what do you think?"

Currie looked at the plaster Grecian friezes, the Victorian-style lamp, the fireplace with the yellow ceramic tile border. "What this house requires," he said, "is being clever. We'll have to be very clever indeed."

He had said exactly the right thing.

"When I first saw the house I was terrified!" Currie admits. "Not only by the condition of the house but by the scale of it. It's different working on a nine-room apartment in Manhattan, but this was a *ten-thousand-square-foot* house! I thought, How am I going to pull this together?

"The most important thing that we did was restore the house to the way it looked externally. What the house was about," Currie continues, "was clearly the architecture. So the 'clever-erness' had to do with removing the unnecessary without destroying the architecture's integrity."

"If you kind of peeked at this house out of the corner of your eye you'd think, 'It *could* be beautiful.' "

Now at cocktail parties people who have seen The Rocks both before and after the transformation ask the Finkelsons, "How were you smart enough to know you could do this?" Friends tell them of overhearing, "Did you see the Finkelson house? Isn't it terrific!" At the supermarket, Susan ran into a woman whose negative comments about the house at the beginning had left her nearly in tears. This time the woman told Susan, "I've heard so much about it, I'd *love* to see your house!" It will be a cold day in Washington. □



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Michael Malcé and Jolie Kelter's West Village Brownstone
continued from page 163

in Massachusetts. Kelter and Malcé left the sides of the mural exposed to create the effect they wanted: that it *not* look like an oil painting. On another wall rests a velvet theorem—"a popular way for young girls to express themselves in the nineteenth century," Malcé explains. Below it sits an old "make-do" burl bowl filled with stuffed and painted velvet fruit—apples, strawberries and pears so lifelike that the birds in the towering elm must stare longingly at them through all those new windows. Again, this is the handiwork of nineteenth-century schoolgirls. "Young girls made so many beautiful things in the nineteenth century," Malcé rhapsodizes. "While the boys were learning things like carpentry, they were learning to sew and paint and do needlework—feminine things, I guess you'd call it."

In the kitchen there's an enchanting portrait of a New England clapboard house, half carved and half painted—in fact, somewhere between a sculpture and a painting. And planted throughout is Kelter and Malcé's collection of furniture with carved wooden human legs. Consider that people often put their feet up to relax and that here the tables where they might rest those feet have feet themselves. "It's a tangle of feet," Kelter laughs. There's a four-footed footstool with green milk paint that was made in Pennsylvania in the late nineteenth century. "The feet are chunky, not graceful," Malcé points out. Indeed. If that stool could walk, it would stomp. A twentieth-century side table with marquetry top and base, supported by two high-heeled feet, has a Surrealist—a Dada—quality; if *it* could walk, it would tittup. As for the twentieth-century candlestand whose four feet all sport loonily delineated toes, if it could walk, it would run. A three-legged Aalto stool nearby, covered in 1950s U.S. stamps, unabashedly has no feet.

The sofa in the living area is covered in an unusual salmon-and-pink geometric Navajo child's wearing blanket—"They wore them as serapes," Malcé explains. The rug is a late-nineteenth-century Navajo chief's rug that inspired the floor-cloth in the kitchen, as it turns out. "The artist Charles Goforth hand-painted it with cracks and wear to make it look old like the other things here," says Malcé. Two old English leather suitcases, one on top of the other, have been put to clever use as a low table.

Planted throughout is Kelter and Malcé's collection of furniture with carved human legs. "It's a tangle of feet," Kelter laughs.

Asked which object they would run with if the place were on fire—the assumption being they'd run with one of their feet—Malcé answers for both himself and Kelter: "Jolie would grab the painting of the house, *I'd* grab the house."

On the way out, the eye is caught by a dazzling quilt. "It's nineteenth century, made in New Jersey," Malcé offers. "It's lyrical and narrative—with people and red-breasted, red-hooded birds as big as people—instead of floral and geometric, which most quilts are." Moreover, with its red frame around it, it looks like another window, washed by the light from the promenade of windows opposite.

"Everything here is so much lighter and brighter since the renovation," Malcé remarks. Indeed, morning comes like glory now to the house on Jane Street.□

Julie Harris
continued from page 144

'I'm so sorry you broke your arm.' "

Harris is well aware of the off-season gloom and hardship that can claim resorts like the Cape: adolescents dragging main, the unemployed at loose ends. "I know that exists," she says, "but I don't live in that kind of world. You can't say to me there's nothing to do in life, even when I'm by myself. For me there's always too much to do—reading, corresponding, visiting friends, walking to the beach, studying something. There aren't enough hours in the day. If there's nothing to do, that comes from ignorance, and it's very sad.

"I don't entertain, so to speak. I'm against drinking, I guess. I've seen so much unhappiness caused by alcohol. I'll have an occasional glass of wine with dinner, but it doesn't agree with me. So I just have small groups over. It's just me to cook."

Harris is as fond of her six acres of grounds as she is of her storybook house. Locust trees line the driveway; in front of the house there's a small park with holly trees and wisteria in three shades—white, mauve and deep purple. The tool shed is covered with columbine and foxglove, "two of my favorite flowers." An old pump stands in the yard. "If it were primed, I'd have spring water." Out back is a salt marsh, which fills sufficiently at high tide for Harris to take her canoe out on it. As a paddler, she says, "I'm pretty good." Nantucket Sound is a short walk away.

"I make wine from beach plums," Harris says brightly. "You pick the plums in August before they're quite ripe, and throw them into a big glass bottle. Then you pour in six cups of sugar, fill the bottle up with water, cover it with two or three layers of cheesecloth and let it sit in a cool place until Christmas." This from the hostess who is against drinking? Wouldn't her plum wine get someone a little tipsy? Julie Harris looks askance in maidenly indignation. She is, perhaps, warming up for Miss Daisy. "Only if you drank the whole bottle," she says.□

AL HELD'S CATSKILL PASTORAL

The Artist's Studio and House in Woodstock, New York

continued from page 173

work of Andrea Mantegna and other Renaissance masters.

"I want very much to have the body move through these spaces," Held says. "I want to expand nonobjective art not only into space, but also to have that physical relationship—a sensuous, tactile experience in addition to an optical experience."

The bars of color in Held's paintings tend to resemble construction beams, and the geometric configurations into which they're arranged invite comparison to architecture. One could almost say that Held's art, as much as his house, is informed by a builder's instinct. "I'm very interested in the structure of things," Held concurs. "But when I say structures, I don't mean post-and-lintels, or four-legged chairs. What I mean by structures is how things come together and how they come apart."

From the deck outside his living room, Held enjoys a marvelous view of gently rolling mountains—the same mountains that inspired Frederic Church, Thomas Cole and other Hudson River painters to produce many memorable landscapes a century ago. Asked if nature plays any role in his own work, Held answers with a resounding no. "My work has no relation to nature," he says. "It has to do with a language in which spheres, cubes and grids act as the nouns. I play with them as if they were building blocks."

The meticulous surfaces of Held's paintings, with their sleek forms and measured volumes, contrast sharply with the casual feel of his house.

The meticulous surfaces of Held's paintings, with their sleek forms and measured volumes, contrast sharply with the casual feel of his house. If the décor could be summed up in a single word, it would have to be *country*. Furnishings consist of battered sofas, functional tables and an interesting assortment of odds and ends picked up at flea markets—colored glass, handstitched quilts, bottles stuffed with dried wild chives. A modest collection of works by Alex Katz, Alfred Leslie, George Sugarman and other of Held's friends is scattered throughout the house. Held has recently been working with watercolor, and his latest efforts can be found in the living room, thumbtacked to the wall with no more fuss than one would bestow on a grocery list. "I don't like frames," he explains. "I like the look of the watercolors as they are in the studio."

Held customarily begins his days in Woodstock with a five-mile walk around a reservoir before disappearing into his studio. While he's working, his wife enjoys passing the hours tinkering in her garden. "She likes her garden," Held says. His wife corrects him: "I *love* my garden. It's a flower garden—no vegetables. I don't grow food. It's too expensive." Held adds humorously, "She's not kidding. I used to grow tomatoes. I once figured out that each tomato cost me about five dollars."

Although many seasons have come and gone since Held last planted a patch of grass or applied a fresh coat of paint to a barn, he's by no means averse to hiring helpers to do such work for him. His latest project involves bulldozing a bank to make way for new flower beds. "I guess you could say I've been doing earthworks," Held jokes. Will the day ever come when he can say that his house is officially completed? "The day I die," Held says, "that's the day this house will be done."□

FLORIDA PIONEER

A Woodland House on the Gulf Coast

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came through in 1859, linking the deepwater ports of Fernandina Beach and Cedar Key.

But still, even the most sophisticated of settlers—crackers, they were called, after the cracking of the whips as they drove the cattle south into Florida from Georgia and the Carolinas—lived an isolated existence, off the land. Today the house imparts that sense of self-containment. If it looks different, somehow more festive and up-to-date, its spirit is much as it must always have been. Indeed, it is quite rustic, filled with primitive southern antiques. But this house is replete with discoveries, intricately and disarmingly arrayed.

Blocker, a onetime student of the design historian Stanley Barrows, read voraciously, reacquainting himself with Marjorie Kinnan Rawlings's eloquent tales of Florida cracker life in *The Yearling* and *Cross Creek*, and seeking such references as Julia Cherry Spruill's *Women's Life and Work in the Southern Colonies* and Nina Fletcher Little's *Country Arts in Early American Homes*.

"As humble as this one is," says Blocker, "it nonetheless took the same thought process that would go into a French period room or an English room." Where authenticity left off, imagination set in.

Blocker combed a considerable portion of the Appalachian South, trekking through North and South Carolina in search of furniture that was of the right period, nineteenth century, and the right spirit, regional yet English in inspiration. Once an old codger told him, "Nope, no beds left in the mountains. A lady from California came with a big truck and bought them all." Then Blocker happened on someone who took him to an old chicken coop crammed with furniture, where he found such treasures as a beehive bed with its original pokeberry red stain.

As it turned out, an excellent source on rural family life was the Drummonds' own housekeeper, Al-

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A Woodland House on the Gulf Coast
continued from page 223

berta Gent, who grew up in Levy County near Otter Creek. She remembered that in winter sand was spread over the wood floors for insulation, swept into swirls with homemade brooms of dog fennel, a plant that grows along the road.

Some furniture has found modern-day uses. Turn-of-the-century shoe-drying racks from Tennessee became shelves for towels. A Georgia hunt board, ordinarily found on a covered porch, was moved inside.

As was typical of the times, the guest bedroom has an outside entrance. "This was the motel of the era," says Blocker. Itinerant preachers often stopped over, as did other travelers. Kay Drummond especially loves the story of a man from Gainesville who once came to stay with the Colliers carrying two saddlebags of gold. When he left he forgot the gold, and he had to turn around after the two-day trip to Gainesville to retrieve it. "So we found some saddlebags for the house," says Kay.

Certainly some changes were in order; the Colliers and their descendants had lived a rustic life. Under Blocker's guidance, one bedroom was turned into a bath. A sprawling back porch was turned into a spacious kitchen and dining room, big enough for large parties to feast in.

The old kitchen—the surmise is that it was the first house built on the land—was moved back to its original detached location and restored as it might have been a century before. They kept the old well, and the original cane grinder and syrup kettle; in the far rural South, making sugarcane syrup was a social activity. In the woods, the Drummonds planted thirty acres of food for the deer and other animals. And out in the trees they built viewing platforms, twenty feet up, hidden in the treetops. There they can escape and watch the forest primeval, as a dozen or so deer saunter by. "And you don't see just deer. You see doves and turkeys," says Luther Drummond. "We enjoy this place more and more as we live here." □

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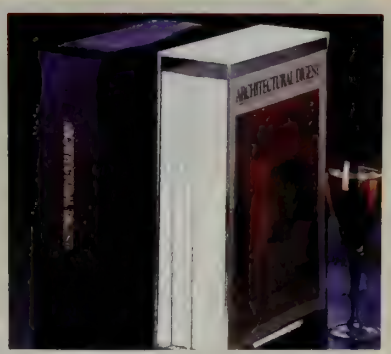
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F. William Free's Hudson Valley Horse Farm
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nese birds and flowers in the dining room. The colorful mural was created by William Free, long a painter of still-life and figurative works.

"Back in the early seventies," he recalls, "I was in London and passed a shop on Fulham Road. In the window I saw this fantastic Chinese wallpaper handmade in the seventeenth century. I couldn't afford to buy it, but I got a few fragments, and from them I modified some of the bird themes and painted a mural."

If William Free's Millbrook residence strongly retains the look and atmosphere of an American Greek Revival house, the horse-breeding activities he supervises seem even more tradition-bound.

"This is horse country with a capital *H*," states the owner. "Horse breeding is certainly the prime activity of this farm, although I also have a herd of registered purebred Angus cattle. At our peak we've had some forty Thoroughbreds here. I sell a lot of yearlings in Kentucky and Saratoga Springs, and I sell brood mares as well. The fun of it, of course, is racing our horses; we've racèd in America and in England. Our racing colors

Free was drawn to the ideals of Jeffersonian gentleman farming.

are stripes of crimson and royal blue, and we race under two names, Stag Ridge Stables and Killearn Farm.

"Frankly, I love this mode of life," he continues. "I love getting up in the morning and picking up two fresh eggs while they're still warm, and bringing them in for a lovely fresh breakfast. And it's great picking things from the vegetable garden and having our own beef and chickens.

"All this, and the beauty of the place as well—the views, the skies, the sunrises and sunsets, the peace of it all. It's really quite inimitable and thoroughly soul-satisfying."□

Katharine and Nicholas Fox Weber
continued from page 205

"Nice Work If You Can Get It," written for Fred Astaire to sing in *A Damsel in Distress*, 1937. It was given to Kathy by her grandmother Kay Swift, an accomplished composer-musician and a close friend of Gershwin's. Swift was married to the eminent public servant James Paul Warburg; a sturdy German chest, dated 1708, is a legacy from that side of the family. Meanwhile, Kathy's study displays bound galleys of books she is reviewing for *The New York Times Book Review* and *Publishers Weekly*, and materials for her articles in *Connecticut* magazine.

A few years ago, following the example of the senior Webers, Nick and Kathy bought a little cottage in County Cork. In the nearby seaside town of Shanagarry they discovered the native-clay pottery of Philip Pearce and his son Stephen. Shanagarry pots, vases and dinnerware soon entered the Webers' American house, where, as Nick suggests, they carry on a playful aesthetic dialogue with the works of Albers and others. The second Pearce son, Simon, turned to glassware. His sportive water goblets and champagne flutes ("In those we serve beer," Kathy notes) are enjoyed by guests at evening parties.

Apart from an 1820s octagonal harvest table from Maine, a fine painted cupboard, and a thick-legged kitchen table (the family dining table) purchased after a summer's negotiations with an affable farmer in the Périgord district, the most noteworthy pieces of furniture are Windsor chairs. Of this species there are a bow-back armchair, a rocker and a set of four in the dining room. For all their handsome design, their function is comfort and pleasure. No one understands this better than the children. One of their favorite games is to line up the Windsor chairs as a train snaking through the house, with Lucy as engineer and Charlotte as conductor. And often enough, their parents' distinguished friends are the willing passengers. □



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Marking Time with Provincial Style
continued from page 180



PIUS RAST

country clock might be. In Preston, Connecticut, Thomas Jackson could turn out a simplified movement, striking only once on the hour, in a sparely decorated case. But he also once produced a clock of formidable, if somewhat gruesome, complication, in which a bull rose to its feet and a butcher appeared on the hour to strike it down with an ax.

Oddly, the heyday of painted folk-art and *faux*-finish clock cases was a by-product of industrialization, which began to kill off handcrafting in the early nineteenth century. Eli Terry first mass-produced wooden clock movements in Connecticut in 1807, and because of competition among the clockmakers, the price of a movement soon dropped, opening vast new markets. New customers often hired their own joiners to build a case out of pine, which they gussied up with sponge painting or putty graining for a finer effect. It was commonplace to paint fake winding squares on the dial, making a clock that needed its weights pulled up every thirty hours look like a high-priced eight-day clock. The simulation was sometimes quite detailed, as in an 1820 Silas Hoadley clock at the American Clock and Watch Museum in Bristol, Connecticut.

Industrialization led to the demise of the tall case clock in the 1820s (such clocks were dubbed "grandfathers" only later, when the song "My Grandfather's Clock" was a hit). Hoadley and another Connecticut manufacturer, Riley Whiting, persisted in making tall case clocks into the 1830s, serving a rural clientele when the carriage trade had long since moved on to more compactly designed shelf clocks.

But the mass-produced Connecticut shelf clocks, which flooded the world market and came to epitomize the term *Yankee ingenuity*, also tended to the kind of ornamentation that strikes us now as countrified: dials hand-painted with flower and leaf motifs, stenciled half-columns, glass tablets reverse-painted with New England village scenes. Collectors prize them for these features, of course, but also for something more profound: Like tall case clocks, they have a voice in the striking of the bell, a heartbeat in the ticking of the escapement wheel. Dana Blackwell, a curator at the American Clock and Watch Museum, keeps a quote from a French writer on his workshop wall: "It is of course possible to have in a room furniture as beautiful and more important than the clock, but all are inert, from the chair eternally offering its arms to the objet d'art fixed in its attitude. They never move. The clock alone really lives."□

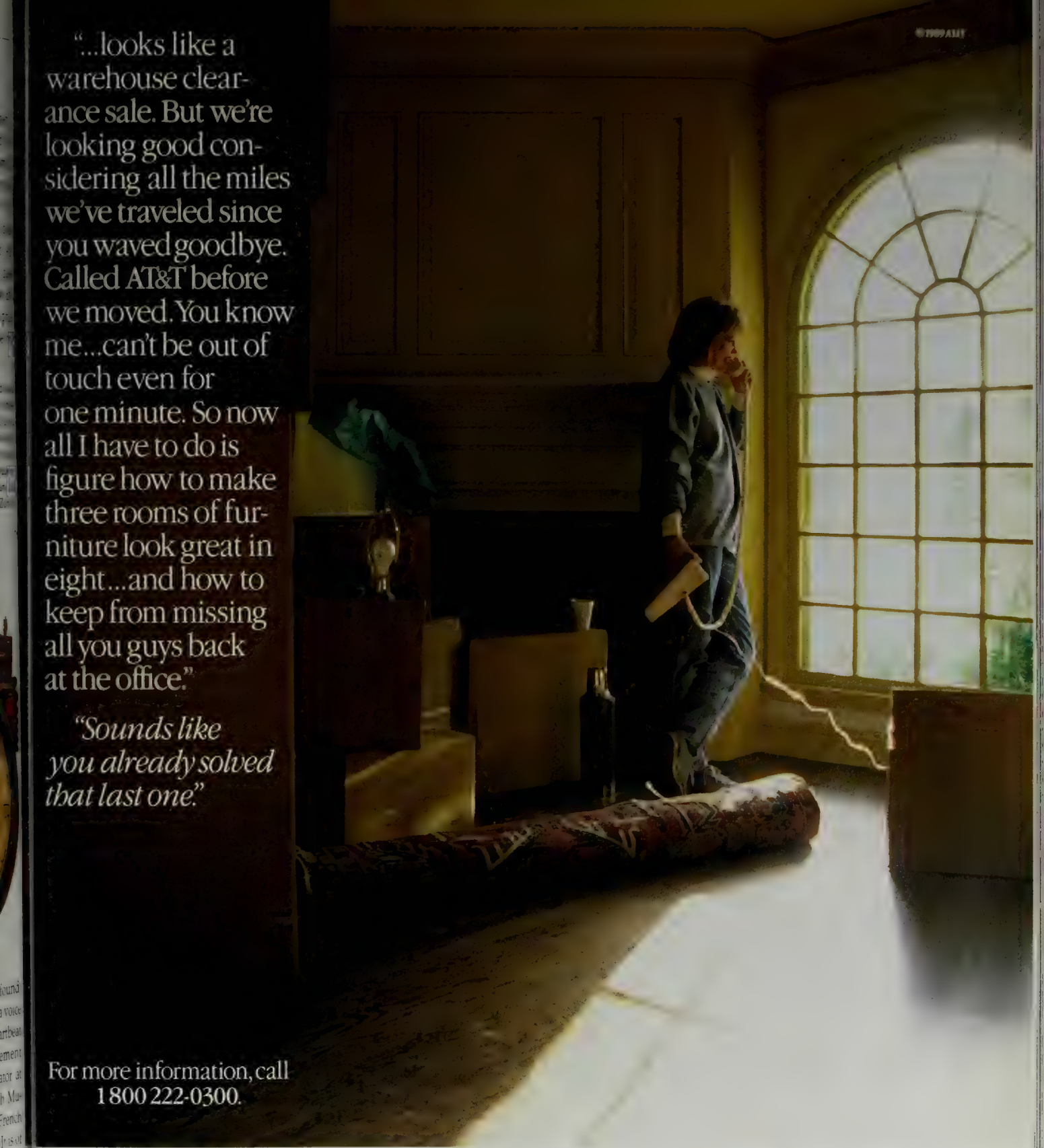
LEFT: *Wall Clock*, Schefer in Teufen, Switzerland (Appenzell), circa 1800. Painted and gilded wood case and wood works; 12⅘" x 9⅗". Motifs from nature lend provincial charm to a clock whose simple shape is typical of timepieces from the area. Exposed weights (not shown) and bell and a "cow's tail" pendulum complete the style. Hansueli Fröhlich Antiquitäten, St. Gallen, Switzerland. BELOW: *Wall Clock*, Switzerland (Appenzell), circa 1820. Painted wood case and wood works; 15⅕" x 10⅘". Produced in a region known for its sophisticated rural crafts, a clock with quarter-hour and full-hour chimes bears both Roman and Arabic numerals to distinguish its hours and five-minute divisions. Above the dial is a scene of shoemakers at work. Paul Döbeli, Zurich.



BEAT MAERKI

combined efforts of several top London component makers. It does, however, make it a more personal product and therefore more interesting. . . ."

Before 1800, clocks with a consciously countrified or folk-art appeal were rare. As one of the most expensive items in a home, the clock was also usually intended to be one of the most stylish. For example, Lancaster County, Pennsylvania, clockmakers used some traditional local ornament of Germanic folk origin, but also echoed Philadelphia's interpretations of high-English style. The subtleties sometimes eluded country clockmakers, and this is often what gives their work its charm. Thus the dial on an early Connecticut clock looks slightly unbalanced because it uses the Roman numeral *IV*. The maker apparently did not realize the incorrect symbol *IIII* was standard, a clockmaking tradition that is explained alternately as a matter of symmetry to offset the *VIII* or as the dictate of a French king. Cabinetmakers, working from books or from memory, often arrived at their own idiosyncratic proportions for the columnar clock case, or resorted to the plainest coffinlike box. The customer's pocketbook, rather than the clockmaker's abilities, also sometimes determined just how sophisticated a



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Saving a Pre-Revolutionary House in Sag Harbor
continued from page 196

described by the architectural historian Daniel M. C. Hopping as "a six-post, simple braced framing structure measuring fourteen and a half feet by sixteen and a half feet, dating from the 1750 period." It was built on the Sag Harbor waterfront as a ship's store for John Hulbert of Bridgehampton, who, with his sloop, *Mehitable*, did business with the West Indies before the Revolution. Records show that in 1774 a Captain Ichabod Coles "improved the plot to be his dwelling," and by about 1790 it was moved to the center of the village.

When the Lewises bought the house in 1976 it had been in the same family for over two hundred years. It consisted of a one-and-a-half-story room with a sleeping loft above, a lean-to behind, a tiny front yard, a small backyard and practically no room whatever between it and the houses on either side. Quite a change from their forty-acre house in Maine.

Inside, the original fireplace, the beehive oven and the chimney stack were intact. Steep stairs built like a ship's ladder provided a quick ascent to the loft. A trapdoor opened to a "gutsy, primitive stairway" leading into a root cellar. The six-by-seven-by-five-foot-deep space is constructed of oak sheathing with corroded copper screws and wooden "trunnels," or tree nails, from a wrecked ship. "A shipwreck is always intriguing," Lewis comments, "especially when you find it in your own cellar."

The couple's first plan was to enlarge the house considerably, but they soon decided not to "disturb the essential character of what should remain a small house." Their objective, he explains, "was to preserve the house as a historic artifact, maintain the direct appeal of its simplicity and provide for practical comforts."

They did so by retaining the eighteenth-century spaces, demolishing later additions, redesigning and rebuilding. The kitchen addition, virtually on the lot line, was constructed with a windowless wall for privacy. A second addition, a delightful sitting/dining room, was added across the back of the house, adjoining the original lean-to. The sculptural quality of period chairs and tables silhouetted against bare pine floors enhances the spare look Lewis wanted. Here the designer's Bauhaus training and his love of early American simplicity happily coincide.

So often eighteenth-century American houses, charming as they may be, are depressingly dark. Here, too, Lewis found solutions through the skillful deployment of skylights.

Lewis says that when the house was moved in 1790 it had been set upon piles of stones and a locust crotch. It was evidently open underneath until the 1830s, and the couple found interesting artifacts when they had a crawl space dug, a foundation built and the bottom of the house repaired.

During this process the Lewises played at being archaeologists. They unearthed shards of Chinese Export porcelain, creamware, mocha ware, free-blown glass, lusterware, English transfer and other exotics—stylistically nothing later than the 1830s. Many of those relics are on display and, along with the eighteenth-century Long Island furniture, paintings and objects they have collected, give the house the air of a mini-museum.

They decided not to "disturb the character of what should remain a small house."

The period feeling is maintained in the outdoor space, where "three of the most fabled decorative American trees—the holly, the franklinia and the magnolia"—have been set among foxgloves, hollyhocks, morning glories, sailor's delight, roses, heliotrope, grapevines and culinary herbs.

In the sandy soil they discovered deer bones, a pumpkin stem, peanut hulls, coconut shells, seashells and an eight-row corncob, as well as shoes put together with wooden pegs.

"Best of all," says Joy Lewis, "between the ceiling lathe and the loft floor we came across a small iron cannonball. The Revolution no longer seemed remote when we realized it must have been shot into the house by an armed British schooner that fired upon patriots on the wharf."

From the game of archaeology the Lewises turned to history. Insatiably curious about their predecessors, they have learned that John Hulbert, whose shop it was before anyone ever lived in it, raised the first company of Southampton and East Hampton Minutemen. He and his militia are thought to have flown their banner—a six-pointed Stars and Stripes predating the Betsy Ross flag—while marching British prisoners from Ticonderoga to Philadelphia.

Not too much is known about Ichabod Coles, who "improved the plot to be his dwelling." He has been described as a refugee at Lyme, probably from Oyster Bay, where he owned a twenty-acre farm as well as the house in Sag Harbor that is now the Lewises'. In 1776, as a ship's captain, he helped remove fleeing patriots and their households to the safety of Connecticut.

Of all the intriguing neighbors of the "house ancestors" the Lewises have researched, their favorite is a Miss Sleight, whose husband owned a farm in Manhattan where he had planned to live with his bride. But she was adamant about remaining where she was, convinced that Sag Harbor, then a leading New York seaport, would continue to flourish, while Manhattan would never amount to anything more than a hick farm community.

Because the Lewises have respected, collected, preserved and interpreted the history of the house, it communicates an almost tangible presence of people of earlier times. The result is that they have managed to save a small but fascinating piece of American history.□



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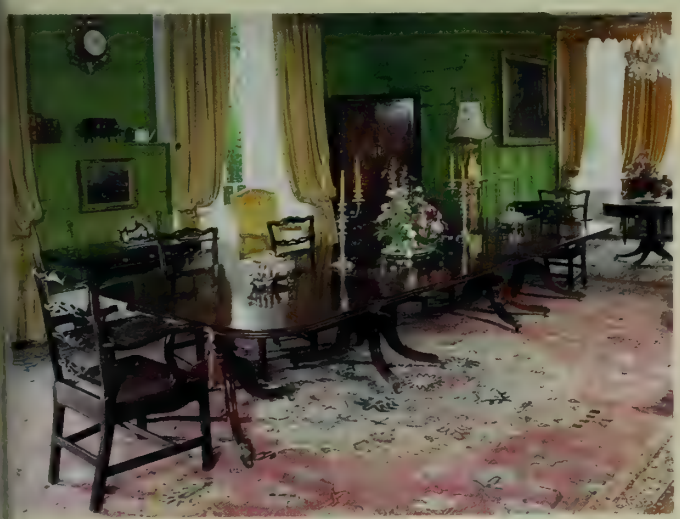
Of splendid proportions, this Regency period, circular dining table is of mulberry wood and crossbanded in kingwood, the edge bordered in moulded ormolu. It stands upon a tri-form base with carved claw feet and measures 72ins. in diameter. Also pictured are a pair of magnificent throne chairs attributed to Jacob Desmalter. Supported by lion monopodia, circa 1815. The chairs are flanked by a stunning pair of malachite pedestals and matching vases, highlighted by ormolu mounts. Circa 1850.



A magnificent kingwood commode attributed to J. F. Oeben. Of shallow breakfront form, it is decorated with finely cast ormolu mounts. The frieze contains three drawers set with ormolu panels, below it are two drawers set with three panels of cube parquetry. Standing upon tapered cabriole supports and surmounted by Breche D'alep marble top, it measures 4ft. 9ins. wide × 2ft. deep × 2ft. 10ins. high. Circa 1780. Above it hangs a fine oil on canvas by Viviano Codazzi (1603-1670). Set within an architectural frame, it measures 38ins. high × 29ins. wide. Circa 1680.



A charming Sheraton period, mahogany four poster bed. Dressed in traditional design in ivory and gold pure silk damask, the shaped cornice of arabesque design is of a plain gold silk decorated with fine silk cord. The front posts have fine carved detail, satinwood stringing and are of a golden colour. The bed measures 6ft. wide × 7ft. long × 8ft. 6ins. high. Circa 1780. To the foot of the bed stands a very pretty Louis XV style, gilded canapé with excellent carved detail. It measures 46ins. wide and dates from the mid 19th century.



A magnificent George III period, mahogany dining table standing upon four pedestals extending fully to 17ft. 2ins. × 4ft. 11ins. wide. Superb figured detail throughout, circa 1810. Around it are six from a set of twelve, Chippendale period, mahogany dining chairs with ladder back design, fine carved acanthus leaf decoration. Circa 1760.



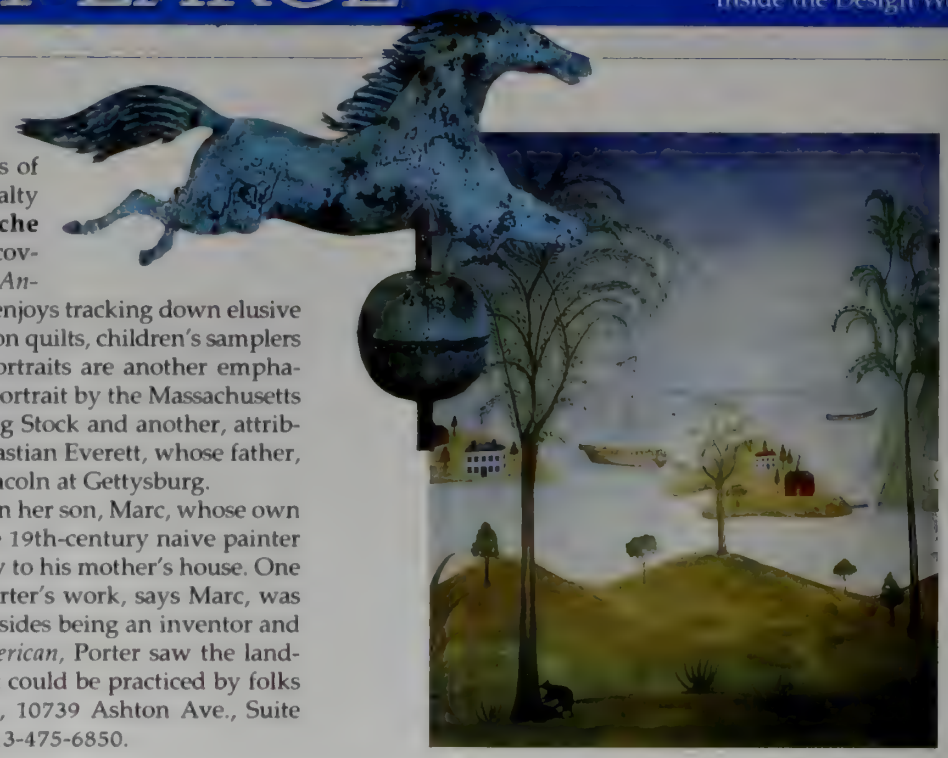
Of excellent quality, a pair (only one shown) of Antique Chippendale, mahogany serving tables. The carved detail is quite magnificent and the whole stands upon carved cabriole legs terminating in hairy paw foot. They measure 58ins. wide × 30ins. deep. Circa 1740. The table is flanked by two from a set of twelve, Antique Chippendale dining chairs. The ribbon carved decoration to the backs is of outstanding quality. They stand upon cabriole supports finished in scroll foot and comprise of ten singles and two with arms. Mid 19th century.

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Plainly Folk

Folk art from the early decades of America's history is the specialty of Los Angeles dealer **Blanche Moss**, a former journalist who covered California for the *Maine Antiques Digest*. Moss particularly enjoys tracking down elusive items, though she concentrates on quilts, children's samplers and weathervanes. Colonial portraits are another emphasis—she recently had an 1850 portrait by the Massachusetts itinerant limner Joseph Whiting Stock and another, attributed to Crafft, of publisher Sebastian Everett, whose father, Edward Everett, introduced Lincoln at Gettysburg.

Moss's passion was not lost on her son, Marc, whose own murals, done in the style of the 19th-century naive painter Rufus Porter, decorate the entry to his mother's house. One of the inspiring qualities in Porter's work, says Marc, was his New England populism; besides being an inventor and the first editor of *Scientific American*, Porter saw the landscape mural as an art form that could be practiced by folks everywhere. Blanche W. Moss, 10739 Ashton Ave., Suite 303, Los Angeles, CA 90024; 213-475-6850.



Stylish Tile

A monument to the art of the Pennsylvania German settlers of the 19th century, **Moravian Pottery and Tileworks** is first a museum and second a source for handmade ceramic tile. Since the factory's patrons are primarily visitors on educational tours, customers who wish to buy the tiles often have to wait months. To designer Jed Johnson and his partner, Alan Wanzenberg, it's worth the patience. "We appreciate the tile's roughhewn, authentic quality. Although we used the quarry tile for its Moorish feeling, we were very attracted to the pictorial aspects of the rest."

Henry Chapman Mercer, who founded and built the tile works in Doylestown during the 1910s, conceived the Spanish-style structure as a repository of "living history," devoted to preserving not only artisanal processes but images taken from the founding of the New World, the Bible, medieval art, agriculture and more. There are sets of the zodiac signs, of historic ships and characters from *The Canterbury Tales*, most of which are molded in relief and accented with noncommercial monochrome glazes. Mercer pursued his mission even further—the **Mercer Museum** contains 40,000 Colonial American artifacts, ranging from gallows to kitchen utensils. Moravian Pottery and Tileworks, Swamp Rd., Doylestown, PA 18901; 215-354-6722. The Mercer Museum, Pine St., Doylestown, PA 18901; 215-345-0210.



MARYANN THOMAS

Charms of Paris

New York antiques dealer Juan Portela is ready to raise the profile of his Paris shop, **Talisman**. "Even though it's been open for two years, I didn't feel it was quite finished until the arrival of my partner, Jean-François de Blanchetti," admits Portela. Like the New York store, Talisman emphasizes 19th-century Russian, Scandinavian and Continental furniture, novel pieces "that complete living rooms rather than start them." While the shop offers more that is French (a Napoleon III lacquer door and six ca. 1800 dining chairs, for example), Portela's window display at the recent Carré Rive Gauche antiques fair was neither French nor easily envisioned in a living room—it was dominated by a 10-foot, 18th-century bronze pagoda. Talisman, 1 quai Voltaire, 75007 Paris; 42-60-22-43.

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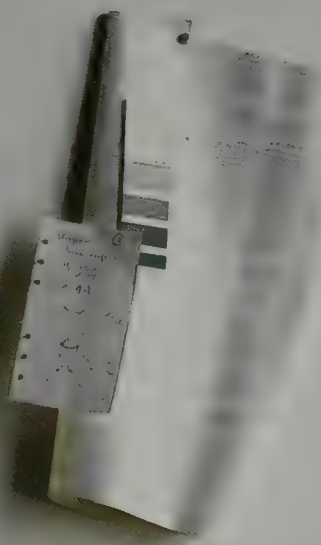
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Shopping and Shipping

Designer **Timothy Macdonald** wasn't looking for English furniture on his recent shopping trip to London. "Russian is hot in New York right now, and prices for Biedermeier are hitting the roof. Not surprisingly, we found excellent sources for both in London," the designer says. "Surprisingly, though, in some instances London was better priced." Macdonald left **Rupert Cavendish** (610 King's Rd., London SW6 2DX; 731-7041) with a trove of armchairs—two of carved ebony from turn-of-the-century Austria, and a Russian pair with 42-inch backs and scroll arms in gilt. Antique Russian furniture is the specialty at **Hermitage** (97 Pimlico Rd., London SW1 W8PH; 730-1973), which also has fine Biedermeier, but if he could go to only one shop in London, Macdonald says it would be **Keith Skeel Antiques** (94–96 Islington High St., London N1 8EG; 226-7012). "This shop has everything you could imagine in its inventory. If you want a four-poster bed, Skeel has English, French, carved ones, plain ones . . . and a workshop for restoration and decorative work."

Though Macdonald has made numerous trips to London, on this occasion he and his client decided to avail themselves of the courier service offered by **Fenton and Co.**, which many designers and dealers use to ship antiques across the Atlantic. Macdonald recommends their couriers for a successful and eye-opening round of antiques hunting. "It's really a personal shopping service," he says. "The couriers are experts. They know exactly where to find what you're looking for, and if you want, they'll come into the shop with you and consult, bargain for you and write up invoices." Contact Katharine Buckley, Fenton's U.S. representative, at 212-772-1462, or David Begg at Fenton's London office, 533-2711.

Valentine's Bouquet

AD contributing writer **Valentine Lawford** is well known as a writer of biography (the photographer Horst's) and autobiography, but it is only in recent years that his lifelong love of brush and color has come into view. Painting botanical watercolors is a talent he acquired from his mother, an artist who also set him to gardening at a young age. "Almost all English people of my generation were brought up to garden," says Lawford, whose long career as a diplomat took him from London to Washington to Moscow, among many other places. "The flowers I paint are those I grow myself in Oyster Bay and those of my neighbors." After exhibitions at the Horticultural Society of New York and the Cushing Museum in Newport, R.I., a show of his watercolors opens at Arthur Smith's antiques shop on May 15. A Smith Antiques, 235 E. 60th St., New York 10022; 212-888-6337.





GEOFF ATHERTON

Hayley's Coming

California interiors usually require large-scale artworks bold enough to truly fill their spaces. **Emma-Louise Hayley** has been providing solutions of late in the form of decorative antique prints extraordinary in both scale and design. Val Arnold, for one, bought a "phenomenal" set of 28 original copper engravings by Piranesi for a new Tuscan-villa-style house in Los Angeles. The focal pieces are a pair of nine-and-a-half-foot columns depicting the glories of Rome. "I used them to flank the entrance hall of this fabulous Romanesque house," says Arnold. "It all somehow made sense to me."

Hayley, who is English, draws from sources all over Europe for her "classical and curious" artworks on paper. She recently outfitted the presidential suite of the Beverly Wilshire Hotel with a chromolithograph of a building interior, and furnished another client with a whimsical and beautifully detailed French colored engraving of a bride represented as an orange blossom. Among Hayley's plans are an expansion into theater as a subject—she's putting together a stock of drawings for costume design and watercolors of Déco cinema interiors by John Alexander. Eventually she'll go on to theater backdrops—"the modern equivalent of medieval tapestries"—in corporate environments. Emma-Louise Hayley, 4 Elm Pl., London SW7 3QH, 370-3241; 7201 Melrose Ave., Los Angeles 90046, 213-965-9320.

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Letter Perfect

If letter writing can be counted among the lost arts, the same is true of the stationer's craft. The **Mrs. John L. Strong Co.**, now owned and managed by Joy Lewis, wife of interior designer Robert K. Lewis (see p. 194), is a refined exception. In the aftermath of the '29 crash, Mrs. Strong had little choice but to open a stationery service in her sister's society-oriented trousseau shop. Soon the business, offering the finest hand-cut and engraved stationery milled from a "secret family recipe," was fashioning papers for the duke and duchess of Windsor, the Cornelius Vanderbilt Whitneys and numerous other notables.

"Some wonderful traditions and social rituals are expressed in these papers," says Joy Lewis, who took over the firm in 1986. "And I think people are looking again to tradition, not slavishly but as a reference point." Lewis continues her predecessor's formula for the paper made at the same mill, as well as her practice of hiring master engravers. Designs may spring from a client's imagination, from a family crest, or they may be inspired by examples from the Strong archive, such as the diminutive red crown atop the duke of Windsor's papers or Bette Davis's Art Déco monogram. In fact, the archive contains so many fascinating documents that the Lewises are planning, eventually, an "exhibition of social history as expressed by the engraved greetings of several generations of Americans." Mrs. John L. Strong Co., 699 Madison Ave., Fifth Floor, New York 10021; 212-838-3775.



Silver Anniversary

It has been 200 years since Asa Blanchard entered the registry of the Boston silversmiths' guild, where his name was listed alongside Paul Revere's. Today his descendants are still putting hammer to anvil, forging sterling flatware, bowls, goblets and tea sets in a manner that has become rare in this age, if not unique. The family officially incorporated as **Porter Blanchard Silversmiths** in the early part of this century, about the time that Porter George Blanchard relocated to California. There were pressures to automate, but with the support of such customers as actress Joan Crawford and the San Francisco store Gump's, they never made a dent.

"Each Blanchard fork, for example, receives at least 1,100 hammer blows to set its shape," says Rae Johnson, president of the firm. "This method has never been improved upon." Not surprisingly, the Blanchard style is weighted to the traditional. "Some of the earliest designs sell very well," says Johnson, referring as an example to the *Fiddle* flatware, which originated in Asa's day. As the Blanchards complete their second century, no silver jubilees are planned. Turning a precious metal into a treasure seems celebration enough. Porter Blanchard Silversmiths, 23951 Craftsman Rd., Calabasas, CA 91302; 818-347-1702.



Arch Types

Beaux Arch, the biennial exposition of Long Island architecture and landscaping, will present an expanded program that begins on July 8 and continues for a week. As in previous years, the main event will be a juried exhibition of recent architecture and landscape projects to be held at the Bridgehampton Community House. (In 1986 the jury was chaired by *AD* contributing writer Suzanne Stephens, and awards for residential work went to Jaquelin Robertson; Venturi, Rauch & Scott Brown; and Tod Williams.) According to architectural historian Alastair Gordon, director of Beaux Arch '89, represented this year will be Ahmet Ertegun's Southampton home by Robertson, an "East Coast Frank Gehry home" by Lee Skolnick, Steven Spielberg's East Hampton farmhouse by Gwathmey Siegel (*AD*, May 1988) and painter Robert Dash's colorful Sagaponack garden.

Gordon has also seen to it that Beaux Arch's concern with land use, environmentalism and the design of public buildings will be apparent. Stephens, who will be jurying again this year, puts it this way: "The Hamptons are at a critical juncture environmentally. We're encouraging architecture that's sympathetic to the vernacular of the region, and to its peace."

Although some of the most renowned architects in the country are expected to deliver lectures, the highlight for many visitors is certain to be the house-and-landscape bus tour of the Hamptons. For information and registration, contact Beaux Arch, Box 1808, Sag Harbor, NY 11963; 516-324-3592.

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The art of writing.

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In the Showrooms

Since it's the designers who work most closely with the fabric houses, we asked them what *they* saw, liked and took to their clients' houses.

Robert Bray of Bray Schaible Designs says: "I like tactile fabrics. I like the sheen of silk; I love the weave of linen and I like the way wool looks, but I want to touch cotton. For hanging at a window or for use as a 'transient' pillow, silk is lovely, but it's too delicate for most of my clients' strong personalities." For Bray, therefore, a favorite source is **Gretchen Bellinger**, whose *Yachting Cotton* comes in a wonderful range of bold colors. He adds, "I'm using a lot of three-dollar- to six-dollar-a-yard mattress ticking these days and dressing it up with white cotton fringe."

Bray points out, "There's been a change in the last ten years. Everyone is better versed and tampering with fabrics in all sorts of ways. Ten years ago architects couldn't concern themselves in the slightest about fabric unless there was a whole lot of academic jargon involved. Now they're curious, and they're enjoying themselves by making fabrics part of their design."

Sam Blount of Irvine & Fleming has an all-time favorite that seems to have surfaced at every important point in the history of American interior design: *La Portugaise* from **Brunschwig & Fils** (below). "Elsie de Wolfe used it," he says, "Billy Baldwin used it everywhere, and Mark Hampton has it in his living room. *La Portugaise* is a very masculine chintz with big flowers and a bold stripe, but both men and women love it. I sometimes think I shouldn't use it again, but inevitably someone knows about it and says, 'I want something like *that*,' and so here we go."

Apropos of chintz, Blount says, "*Trentham Hall* at **Lee Jofa** has wonderful soft colors, the look of an old chintz that's just faded enough to have furnished the best living rooms forever." For his current choice in the pizzazz line, Blount picks *Belle Isle*, a striped fabric from **Scalamandré**, which he says is a stripe with "Madeleine Castaing" colors, referring to the signature red, white and aqua made famous by the doyenne of French designers. Apart from his particular favorites, Blount has a repertoire of places he can visit at a moment's notice to find the perfect fabric. "For a good cotton velvet, **Clarence House**; for a good toile, **Decorators' Walk** or **Manuel Canovas**; for a good silk taffeta, **Lee Jofa**; for a good silk damask, **Scalamandré**."

Far from the freneticism of New York, Boston-based designer **William Hodgins** talks about projects he has recently been working on, such as an old Shingle Style summer cottage in Maine. "For that you want mostly plain cotton and some chintz that's not too fresh-looking or bright. Everything should be pleasantly worn." For slightly more dramatic work Hodgins likes a **Scalamandré** striped silk taffeta called *Directoire*. "It looks like cotton, but it's silk," he says, "and I like it in charcoal and taupe." His idea of the perfect fabric is a "beautiful taupe damask" called *Sackville Damask* from **Claremont House Fabrics** in London. "It reminds me of Knole, the country house owned by Vita Sackville-West's family."



COURTESY BRUNSCHWIG & FILS

Mary Meehan has her fabric of choice in her own living room. "It's a cut velvet with gold thread from **Old World Weavers** that has a burgundy background and blue embroidery. Unfortunately, it's incredibly expensive, so I can't get too many clients to spring for it, but I try to have some variation of old rose or burgundy in every room, something red, even if it's just a pillow." Another she likes is *Conde Tapestry* from **Lee Jofa**. "It's teal with big green leaves and a coral color. You can use it in a dark apartment and it brings it alive because it's not a dark tapestry. There are so many clear, bright chintzes these days that it's restful to see a rich tapestry like this." □

Spring Box

Revman Industries, a new home textiles manufacturer, has commissioned a line of bedding ensembles from the ubiquitous Mario Buatta. The line consists of three ensembles, all in Buatta's signature English country style. *Henrietta* is a box-lace pattern with blue ribbons and flowers; *Diantha*, a large floral with blues and reds; and *Annabelle* is an old English chintz design that practically defines springtime for Buatta. Within each are three coordinating versions of the print in sheets, pillowcases, bedspreads, window treatments and pillows.

A small firm that began operation last August, Revman plans to merchandise fine designer bedding: The introduction of Buatta's line was accompanied by two others. One, by Osborne & Little, is a contemporary southwestern set; another, by lingerie designer Natori, offers stark black-and-white backgrounds. All three should be available this fall, at about the same time Revman plans to unveil a Laura Ashley line with the Revman label. Revman Industries showroom at 1211 Avenue of the Americas, New York 10036; 212-840-7780.

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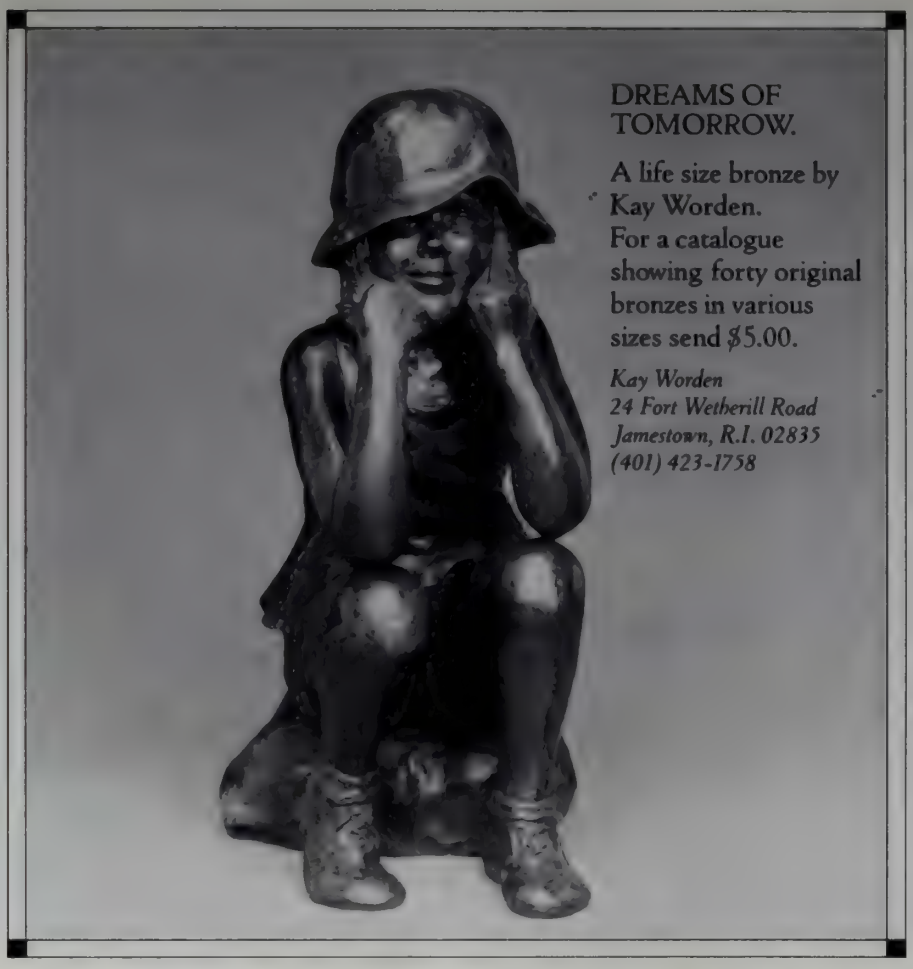
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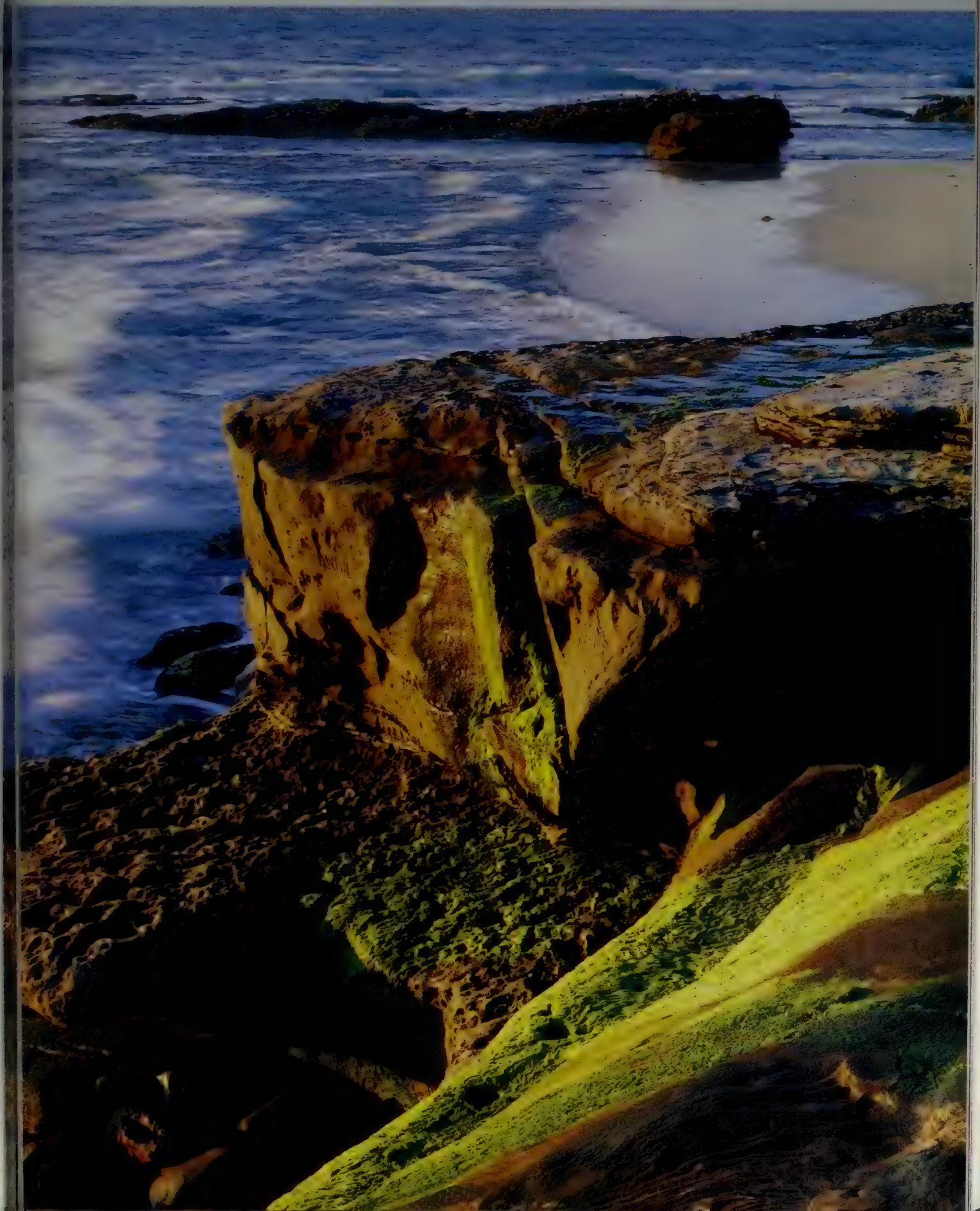
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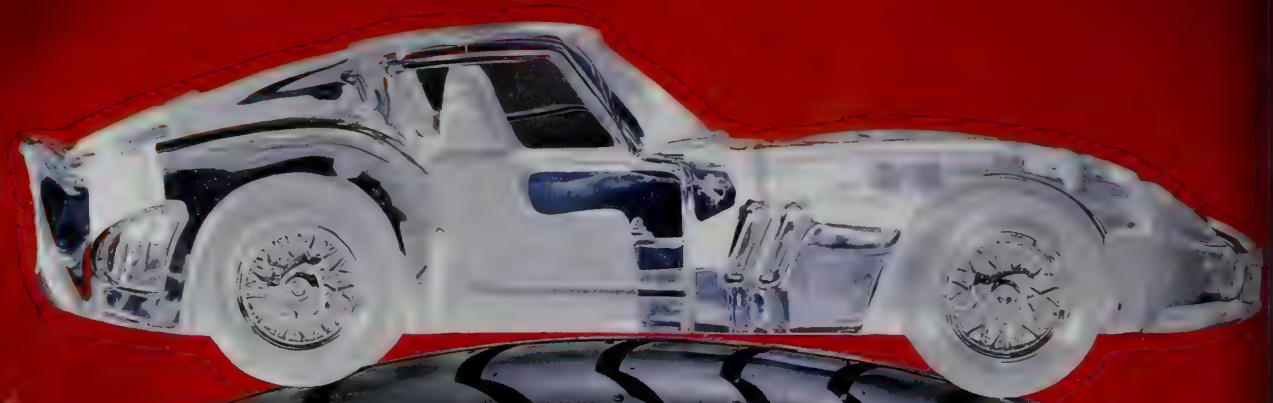
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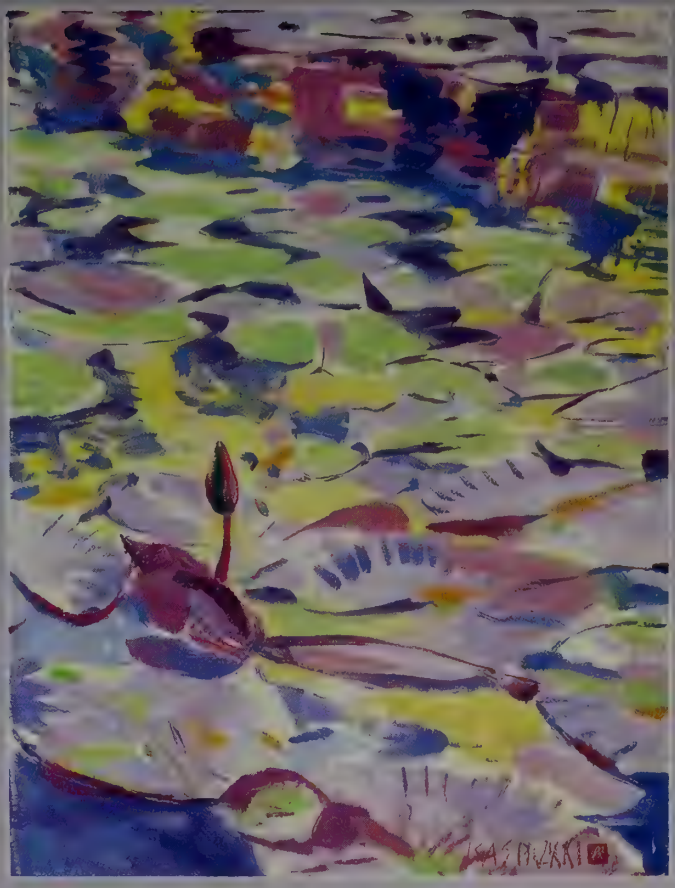
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"Worlds of the Family." Original watercolor on paper. 30 x 40 inches. © Lahaina Galleries, Inc. 1989

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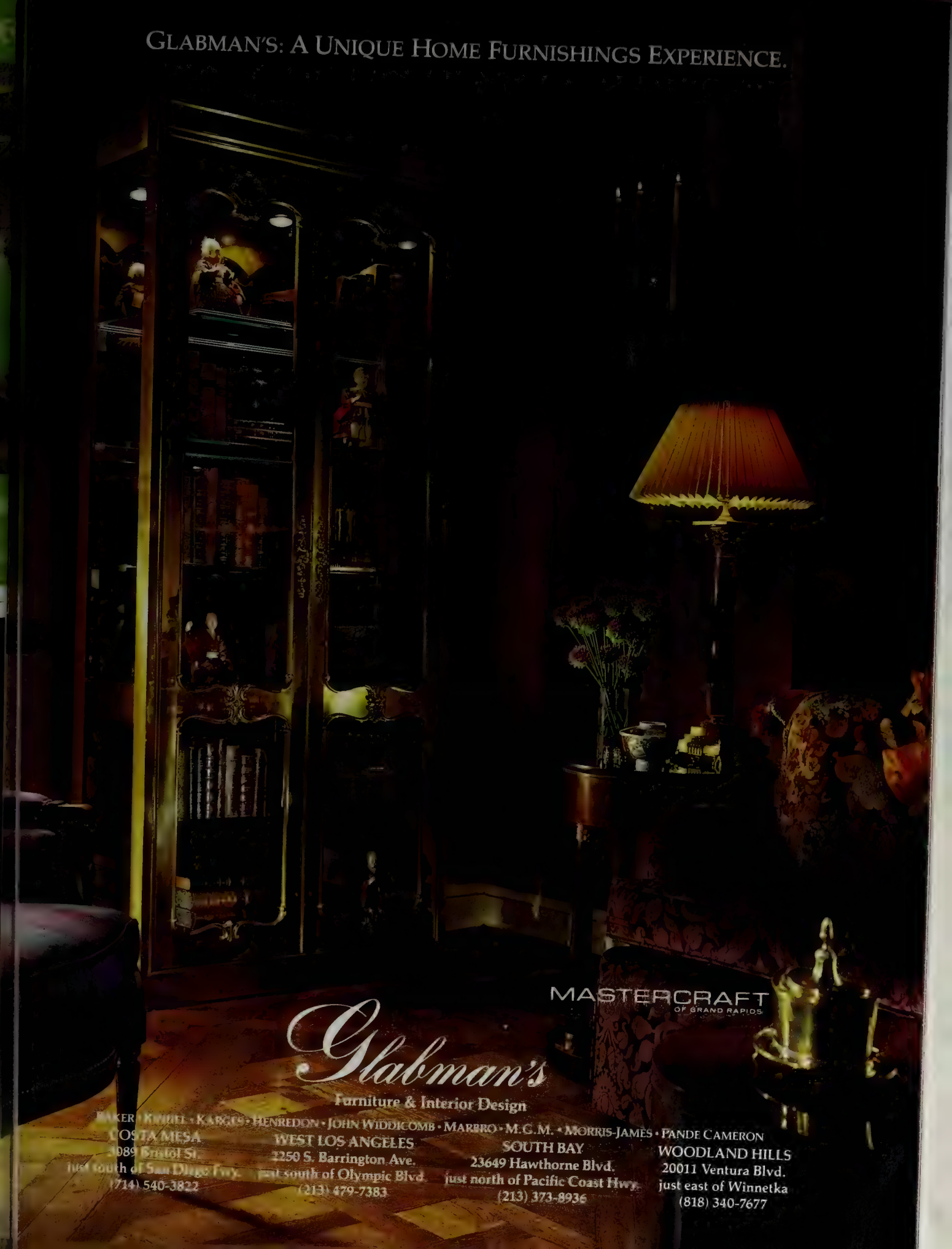
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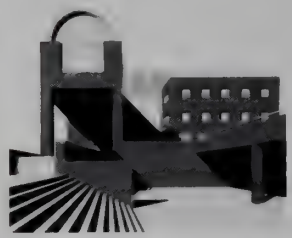
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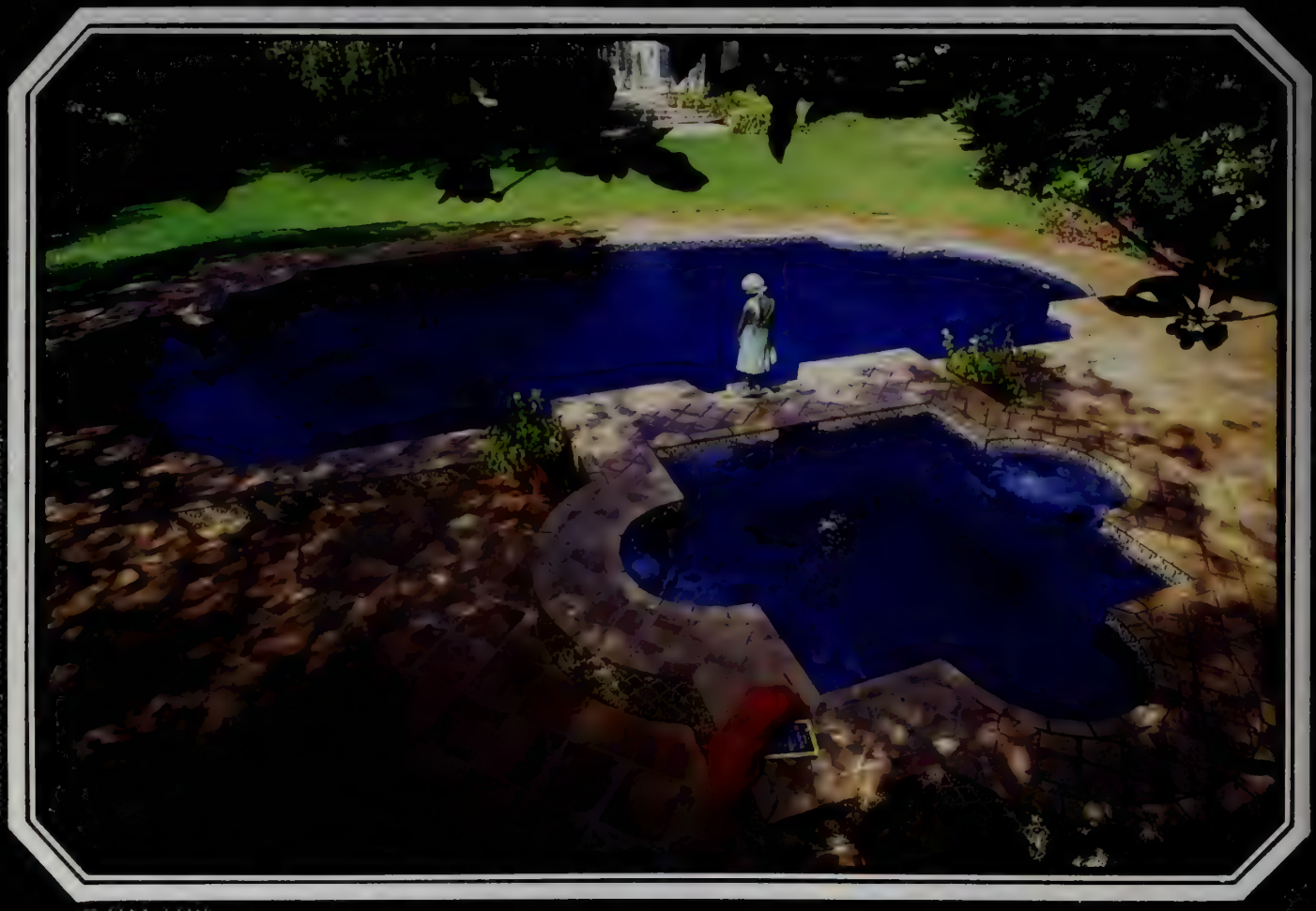
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